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ABSTRACT

The operations of a free university are detailed in this manual. The first section gives background information on the funding, explains the design of the manual, and lists contributors to the guide. The second section on starting a free university includes chapters in areas such as models of a free university, community education programs, and a "communiversity" interest survey. The chapter on designing the class session explores the importance of planning ahead. The recruiting teachers section discusses keeping teachers, providing them with adequate information, and getting unique and creative class ideas. The production of an attractive catalog and catalog distribution are described, and separate sections explore registration and publicity. Evaluation, including sample evaluation forms, is described as is the selection and coordination of staff and the use of volunteers. Finances, including sample budgets and information on funds and fund raising is surveyed, followed by a section on identifying ways of obtaining free or inexpensive facilities. A public relations section explores community involvement, and a final chapter on management techniques considers such areas as reports, organization and program evaluation. Legal matters, rural and small town communities, learning networks, and special projects are also addressed. The manual is arranged in a looseleaf format to allow for the inclusion of chapters at a future time. (PHR)

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THE FREE U MANUAL

A National Guide to Operations of a Free University

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First Edition
Summer 1978

Edited by Bill Draves and Cathy MacRunnels

HE 010 907

University For Man
Manhattan, Kansas

THE FREE U. MANUAL

A National Guide To The Operations Of A Free University

Edited by Bill Draves and Cathy MacRunnels

Produced in cooperation with the Free University Network

First Edition
Summer 1978

University for Man
1221 Thurston
Manhattan, Kansas 66502

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ACKNOWLEDGMENTS

The first and most important acknowledgment is to those people running free universities all over the United States. Their contributions made the FREE U. MANUAL a working and useful tool; and their desire to improve their own free universities provided the impetus for the manual.

To all those who wrote articles for the manual, a big thank you. To Dennis DuBe for support, critique, and bringing back the future. To Greg Marsello, Anne Colgan, Meredith McElroy, Ed Dobmeyer for their work with the Free University Network.

To Sue Maes and Jim Killacky for help with editing, planning, and much more. To my co-editor Cathy MacRunnels for her patience, ideas and accuracy; to Tom Hollinberger for help with photos; Doris Hoerman for many a tip; to JoAnn Messick for printing; and Caron Achenbach for typing and collating.

This manual is a demonstration of the progress of the free university movement, and our desire to see this as just the beginning. W.A.D.

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Introduction

Lynn DeMeester
Program Officer
Fund for the Improvement
of Postsecondary Education
Washington, D.C.

Summer 1978

Three years ago the Fund was often asked why a federal program charged with improving postsecondary education awarded grants for community education. The question is not asked as frequently now.

One reason seems to me a greater public consciousness and acceptance that education is not the largesse of any one provider. The general public has come to see that education can take place in a variety of places - churches, libraries, union halls, etc. A second condition affecting the groundswell toward community education is the great interest of adults in learning opportunities of all kinds, and the higher proportions of the citizenry above the age of 21. The adult as a learner has "come of age." For community groups that have conducted learning in many settings for years, often building their programs on the resources of learners, this current phenomena must seem astounding.

The Fund Program* has always been based on the belief that learning occurs in many places for a variety of purposes. For the staff, the challenging question has been which community education models could best advance this practice. It is within this context that the University for Man (UFM) received a two year grant in 1975. UFM had endured the difficult survival period of the sixties by generating sound methods for running a community education program. Thus the proposal to the Fund to test the UFM approach in other Kansas towns seemed a logical progression. The success of this two year effort is evident in the continuation of programs in 11 of the 12 towns supported entirely through local funding.

It is clear that the free university model of community education is an effective, cost efficient and successful one. Under a new grant UFM is presently exploring the extent that free universities can be spread throughout the State and nation. These activities, in conjunction with The Free University Network, offer promising advances in the practice of community education.

The creation of the Lifelong Learning Act of 1977 signals a national interest in learning by persons of all ages, which is a central value of community education programs. These developments pose a challenge for community groups with nearly a decade of experience to provide leadership. Sharing practice, as represented by this handbook, is an important step. A second challenge continuing to face community education is to respond to the age diversity among learners which seems to be closer to representing the community fabric than ever before.

And a continuing challenge to these efforts is to surmount the day to day management issues to develop strategies for improvement and survival. Working toward self sufficiency or a base of support through local and state funding appears more promising than the exhaustive prospect of seeking support from foundations and federal programs year after year.

This handbook represents sharing that can lead community education efforts to good practice and permanency. The Fund has now had the privilege of working with Sue Maes, Jim Killacky and Joe Rippetoe of the UFM staff for three years. Their leadership to the community education movement is constant and strong. The Fund staff, the Director, (Rev.) Ernest J. Bartell, c.s.c., and myself extend our appreciation for the quality of their work.

I am confident that the manual will be useful to many people, and that if it does not contain all the answers, it will serve you well by leading to people who can.

* The Fund for the Improvement of Postsecondary Education is a federal discretionary grants-making agency reporting directly to the Assistant Secretary for Education of the Department of Health, Education, and Welfare.

How to Use this Manual

DESIGN

Free u's believe that "anyone can teach and anyone can learn," and it is within that context that the FREE U. MANUAL has been written. The Manual was constructed so that "anyone could write" for it, and that contributions from different perspectives over a period of time are valuable for several reasons:

1) There is no one way to do a free u. There are several successful free u. models being developed, but each can take something from other models. Every free u. is unique to its own situation, and as such, needs to consider many options and methods for its own particular setting.

2) In the spirit of freedom of speech, it is essential that each free u. leader be able to contribute to the manual and respond to the articles already written. Every reader of this manual is invited to send in suggestions, additions, corrections, or a different perspective on any article in the manual or on subjects not covered.

3) Free u's are growing and changing. The FREE U. MANUAL is meant to grow and change as new and better techniques are conceived. As additional articles are written and even some present articles become outdated, supplements to the manual will be printed and made available to those purchasing the Manual. Our hope in 1978 is that THE FREE U. MANUAL will be as current and up to date five years from now as it is today.

HOW TO USE THE MANUAL

The Manual represents the viewpoints of many different people. It is meant to be a collection of articles, not a procedures manual. It is the reader's responsibility to pick, choose and evaluate the applicability of each article and viewpoint.

The Manual is not necessarily intended to be read through in one sitting. It is much more valuable as a reference book, to be consulted for its various chapters from time to time as the need occurs. Readers are also encouraged to contact the other free u's, University for Man, or the Free University Network for more assistance or ideas.

THE NUMBERING SYSTEM

The numbering system for the Manual is a mutation of the Dewey Decimal System. It was designed so that future articles could be written and inserted in their proper sections next to similar subjects and topics.

The 'hundreds' numbers - 200, 400, 500, etc., are major sections. The 'tens' numbers within each major section- 410, 420, 430, are chapter headings. The 'ones' - 411, 412, 413, are individual articles. And the numbers after the period- .01, .02, .03, are page numbers for each article. Thus, the page number 514.02 is

500	Organization (major section)
510	Staff & Boards (chapter heading)
514	Staff Transition (topic and article)
514.02	Page two of the article on Staff Transition

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Starting a Free University

200 STARTING A FREE UNIVERSITY

The work of this section has been made a great deal easier by the publication of Greg Marsello's "How to Start a Free University." The 23 page booklet, located in the pocket in the inside cover of this manual, was developed over a period of time and with a variety of situations in mind. It constitutes an excellent source of information and ideas. While several people starting new free u's were asked to comment on the work, none had any major or substantial changes to Greg's work at this time. Revisions, suggestions, criticisms and other methods for starting a free u. are, of course, welcome.

Items in this section include:

200.01	"How to Start a Free University," by Greg Marsello
210.01	Six Models of Free U's, Editor and Dennis DuBe
220.01	Pioneering The Forum, by Carole Lomond
221.01	Comments on the Forum, By Sue Maes
230.01	Colorado Springs Free University Progress Report, Shirley DeMaio
240.01	How to Begin a Community Education Program, Jim Killacky
250.01	Meade County Free University Interest Survey, Sharon Fisher
251.01	Communiversity Interest Survey, Anne Colgan

Six Models of Free U's

Dennis DuBe
Community Free School
Boulder, Colorado

Spring 1976

There has been much discussion as to what a free university is, or should be. Many people have an image of a free u which may be accurate for one free u., but not for others. Thus it is helpful to describe the major types of free u's in existence today, pointing out the differences, even though each organization is distinct and responds to its own local situation.

A commonly accepted definition of a free university is that it is an organization offering ungraded, unaccredited classes to the general public in which any person may teach a class and any person may participate. Within that definition, six basic kinds of free u's are in evidence today.

There are two criteria for the six models of free u's:

1. location - on the campus of a traditional educational institution, located in the community and independent; or sponsored by a community agency.
2. cost - whether or not there is a charge for courses.

From these criteria, the six models of free u's are derived:

1. campus, no fee,
2. campus, fee
3. community agency, no fee
4. community agency, fee
5. independent, no fee
6. independent, fee

Considerations for each of the criteria have evolved both out of the history of free u's and from the educational philosophy of those administering the free u.

When free universities first started in 1964 the location of the organization was predetermined - on campus. Almost all of the free u's were originally located on the campus of a college or university and were seen as supplements or change agents to the traditional post-secondary institution. This situation existed until around 1971, when some free u's began to move off campus and others started in the community. At present, one-half of the free u's and almost all of the free u's in large metropolitan areas are community based. There is a trend toward a community orientation, whether that means merely that more participants are coming to the campus-based free u, or that the free u is organizationally community based.

The campus-based free u. is typically run by students as a campus organization, often sponsored by the student government or student activities center. There may be a work-study student or student paid part-time salary, a secretary, and student volunteers. The free u. makes use of a campus office, classroom space, printing facilities, and funding. Arguments for a campus-based free u include the case that resources should be tapped at the traditional university (Clinton Free School, New York) and that the free u. should attempt to change the university, the dominant institution (Center for Participant Education, Tallahassee, Florida.)

The community-based free u. appeals to the general public, high school students, working people, senior citizens and students. Community-based free u's evolved out of two historical phenomena: 1) the temporary rise of the counter-culture in which alternative institutions were established, and 2) the permanent increase in adult education and desire for lifelong learning. Most community-based free u's are independently incorporated non-profit organizations, while others are sponsored by a variety of community organizations, such as the public library, social change organization or social service agency. One argument for basing the free u. in the community is that the free u. needs to be organizationally independent from a college that may restrict its growth or influence or potential. Another is that if learning and living are really intertwined then the free u. should be in the community rather than enhancing the separation of education from life in the "ivory tower" of the traditional educational institution.

A second criteria for a free u is whether or not there is cost involved. Half of free u's prefer not to charge anything for a course, no registration fee or instructor fee. The basis for this is mostly philosophical with a basic argument given that education should be for no cost. The no-cost concern has several roots. One is that the learning should be available to low income people, and the way to insure everyone can afford learning is to make it free. Another root is the belief that learning should be shared for free and that paying teachers contaminates the teaching/learning situation. A final concern is to eliminate the concept of the professional teacher, one who earns a living by teaching. If anyone can teach, then all should be able to offer their skills and this implies a no-cost situation. The no-cost free u's take one of the two routes to survive financially - either by existing through an educational institution and grants from outside sources, (UFM, Manhattan,KS) or to approach a no-budget free u. (Beacon Hill Free School, Boston). The no-budget free u. survives off of volunteer effort and less than $500 for miscellaneous expenses.

The argument for cost, either registration or a registration fee and instructor fee, has its basis in economic necessity and educational philosophy. Some free u's charge a registration fee just to survive or add another source of revenue. Some free u's charge so that they can stay alive as an independent organization. Many free u's allow their instructors to charge a fee in order to attract high quality or high demand instructors. And finally, some free u's allow teachers to charge - either a standard fee per student, scaled according to number of students per class, or scaled to income level or student, in order to promote the livelihood of non-accredited teachers of skills and knowledge. Many more free u's today are concerned with establishing a firm financial base in order to gain permanency and extend their offerings throughout an entire community or metropolitan area. Being able to charge allows for growth.

From these criteria, the 6 models of free u's have evolved, both from circumstances of organization and historical development of the individual free university, and from the philosophy of the founding and present administrators of the organization.

Here are the percentage of each kind of free u:

210.04

	CAMPUS	INDEPENDENT	COMMUNITY AGENCY	TOTALS
FEE	25%	20%	8%	53%
NO FEE	30%	15%	2%	47%
TOTALS	55%	35%	10%	100%

In understanding these models it is important to realize there are different kinds of organizations who call themselves free u's. All of them are free u's, but each is responding to a local situation and has developed a different educational philosophy within the broad context of "anyone can teach and anyone can learn." Whether you are starting a free u., working with one, or attending one, it is good to know about the other ways people are building alternative educational organizations.

SPECIALIZED SCHOOLS

In addition to the above catagories, there is yet another twist to free universities: whether or not the organization is dedicated to a particular social philosophy via its course listing, or has course listings specialized to a particular area. Originally, most free u's were created to affect social change. Being "political", to a free u, was as natural as having skin. Some free u's today consider themselves political without advertising the fact. Some believe that being a free u in itself is a political act orposition. Only one or two operate primarily as political organizations, with course listings tailored with an eye to social change.

There are also other organizations, not exactly free u's, but very close in a genetic sense, that offer course programs to the general public, with an open policy on teachers and students, but confine themselves to a particular area (arts and crafts, healing people's law, etc.) I don not believe that limiting course areas topically (rather than on an individual class basis) does not disqualify organizations from being included in our definition.

Pioneering the Forum

Carole Lomond
The Forum
Winter Park, Colorado

Spring 1978

The following four pages document some of the work Carole Lomond did in starting her small, independent free university in a rural area of Colorado. The first two pages, "Process of the Pilot Community School," show the steps she took in beginning the free university. They are an excellent record of some of the background and contact work needed to be done before getting a free u. off the ground with solid community backing.

The following two pages are budget information for the first five months of the operation, August through December of 1977. One page documents actual cash income and expenditures, while the other documents service contributions and other in-kind (non-money) income The Forum received. Both pages are useful for a new free u. in approaching funding sources. The second page of in-kind contributions is especially useful because it shows what people are doing for themselves, the extent of the support the free u. has, and the commitment in terms of time and energy that people are making to see that the new free u. will succeed.

220.02

PROCESS OF THE PILOT COMMUNITY SCHOOL
WINTER PARK FORUM

Carol Lomond
The Forum
Winter Park, Colorado

Spring 1978

July 10, 1977 Begin journal recording of what people want to teach and learn. Phone calls and personal contact with people of many interests. Visit bars and restaurants talking about school feasibility.

July 20, Attend Fraser Valley Chamber of Commerce luncheon. Announce need for school requesting information of who can teach what. Pass around sheet. Follow up with phone calls.

July 29, Press release in Winter Park Manifest suggesting need for local community school and announcing those volunteers for particular courses recorded in journal.

Aug. 2, Luncheon at Swiss House in Hideaway Park. 15 interested persons attend. Wide representation of socio-economic interests. Joel Cleminhaga of the Rocky Mountain School of Fine Arts, Grand Lake offers guidelines for accredation with Northwestern Colorado Community College. Consensus of agreement not to go for accredation this first time. Keep number of classes to minimum with highest quality possible.

Aug. 5 & 12 Questionairre published in Winter Park Manifest. Collected at Bake Shop in Hideaway Park and Spectrum Specialities of Fraser. Poll indicates wide variety of interests with photography and auto mechanics most desired.

Aug. 25 Press release in response to questionairre.
Manifest offers to print catalogue (2,000 for $200) and include it in their mid Sept. issue.
Woodspur Lodge is offered for classes.
Courses and teachers are chosen based upon my knowledge of the community and journal information
Communication with CU and CSU indicate best to go alone.
Teachers given outline of their responsibilities

Sept. 1 Seminar for teachers directed by Barbara Conroy. Discussion of "adult education teaching methods. Work out course outlines and catalogue descriptions.
Photograph instructors and edit course descriptions.
Meet with individual instructors; emphasis responding to individual students.

Sept. 7 Organize catalogue information with layout of photos on cover which are selected as people and activities familiar to most residents.
Write philosophy statement.
Open Winter Park Bank Account with Jim Davidson and Dianne Kelting as signers along with myself.

Open Winter Park Post Office box 233.
Solicit contributions from businesses. Collect: $325.

Sept. 14	Deadline for catalogue.
Sept. 17	Boxholder mailing of catalogue to Winter Park, Hideaway Park, Fraser and Tabernash. Extra catalogues places at popular restaurants. Catalogue in Manifest.
Sept. 19	Meetings begin with lawyer Tom Schwell who volunteers to draw up incorporation papers for non-profit status.
Sept. 21	Attend Chamber of Commerce luncheon. The Forum is their monthly program. Present catalogue and share process of formation with emphasis of community's need for enrichment. Request their support by registrations and informing the community.
Sept. 30	Open House for final Registration at popular restaurant.
Oct. 3	Classes begin. Enrollment at 55 for first week.
Oct. 6	Press release encouraging people to sign up last or come to second week of classes to enroll.
Oct. 7	Incorporation papers sent to State of Colorado with the following signers: Carole Lomond, Virginia Cornell, Dianne Kelting, Dave Polson, Andy Miller, Tom Schwell.
Oct. 18	Press release announcing 110 registrations.
Oct. 27	Press release on "Pathways to Wholeness" course with enrollment of 25.
Oct. 29	Letter to teachers on registration and evaluation.
Nov. 1	Visit Denver Free University and Boulder Free School. Receive advice and open invitation to call upon them at any time. Visit International Film Series Dept. at CU in Boulder. Invited to be included in Colorado Humanities Program of film series free to small communities in March, 1978. Appoint Virginia Cornell as local "Humanist".
Nov. 4	Press release of massage class to benefit Forum's budget with $5 massages donated.
Nov. 15	Meeting of teachers at popular restaurant to evaluate classes and be paid $10 per student registered.
Nov. 16	Meeting of interested persons to work out by-laws set up by lawyer John Belknap. Discuss changes.
Nov. 18	Winter Park Manifest includes publication of students work from creative writing class; 9 pages.
Nov. 25	Press release thanking all and invitation to meeting at Pinewood Restaurant Dec. 1.

220.04

THE FORUM

Box 233 Winter Park, Colorado 80482

WINTER PARK FORUM Cash Contributions Aug.-Dec. 1977

The Attic	$25.00
Winter Park Bank	25.00
Miller's Idlewild Inn	25.00
Swiss House	25.00
Smith & Co., real estate	25.00
The Viking	25.00
The Grapevine	25.00
Chalet Restaurant	25.00
Arapohoe Lodge	25.00
Hi Country Haus	25.00
Meadow Ridge Condominiums	25.00
Fraser Mustang	25.00
Devils Thumb Ranch	25.00
massage class donation	25.00
Dave Roylance, Business Ad. class tuitions	110.00
Carolyn Burnett	2,00
Susan Brown	5.00
Jane Smith	20.00
Beverly Magley	5.00
98 tuitions @$10 (minus 11 for Bus. Ad.)	980.00
	1,472.00

WINTER PARK FORUM expenditures Aug.-Dec.1977

Nancy Dakan, Painting and Drawing 1/2 of 16	$80.00
Rod Gritten, Painting and Drawing 1/2 of 16	80.00
Valerie Gifford, Pathways to Wholeness 1/2 of 21	105.00
Pat Dionne, Pathways to Wholeness 1/2 of 21	105.00
Debbie Dickerson, Massage 16	160.00
Virginia Cornell, Creative Writing 11	110.00
Kay Snow, Astrology 12	120.00
Ed Stahl, Auto Mechanics 7	70.00
Carole Lomond, Self Discovery 1	10.00
Steve Stone, Photography 14	140.00
Winter Park Manifest, 2,000 catalogues	200.00
Secretary of State of Colorado (Incorporation)	10.00
Postage	132.17
Glenn Printing, 500 Letterheads	23.64
Free University Network	13.00
	$ 1,358.81

THE FORUM *is a non-profit channel for enrichment programs through education, media and the fine arts.*

THE FORUM 220.05

Box 233 Winter Park, Colorado 80482

WINTER PARK FORUM Service Contributions & Estimated Value Aug.- Dec. 1977

Woodspur Lodge -use of building for classes 34 evenings @ $50.00	$1,700.00
Smith & Co., real estate - secretary services, office supplies, postage, Denver line phone	800.00
Legal Assistance	
Tom Schwell, Incorporation	500.00
Randy Atwater, By-laws	200.00
John Belknap, Incorporation and By-laws	300.00
Winter Park Resort Association -office supplies printing, telephone	300.00
Winter Park Ski Area -classroom	200.00
Jim Davidson - layout, design of catalogue	200.00
Barbara Conroy - Organisational and direction of seminar for instructors	200.00
Kathy Phelan - Registration and questionairre	100.00
Pat Miller - Registration	50.00
Carole Lomond - part time coordination @ $300.00	1,500.00
transportation and office supplies	200.00
	$6,250.00

THE FORUM *is a non-profit channel for enrichment programs through education, media and the fine arts.*

Comments on the Forum

Sue Maes
University for Man
Manhattan,Kansas

Spring 1978

Carole Lomond's "Process of the Pilot Community School Winter Park Forum" shows the excitement and ease of developing a stable free university in six months.

However, I would urge a beginning step be inserted in the first week of activities. The first step that I highly recommend to new free u. people is to visit-contact-meet the potential power figures in your community who might be threatened or feel themselves placed in competition with the free u. These people would include the local recreation department, the library, the county extension office, the superintendent of public schools, the community college or continuing education branch of a college.

A simple explanation of what the free university will hopefully add to the community and how it will be set up should be given. Why it is starting (based upon needs you have determined) should be given. Ask for cooperation and ask them about their offerings and future plans so you can work together and not be in a competitive situation.

If these visits don't happen you run the risk of being strongly put down at formal luncheons, and other affairs. These people have power positions established in the community. They can simply set your program back many steps by stating at a public meeting that they see no value in the free u. and that their program is set up to handle all of the educational and recreational needs of the community.

You'll be on much stronger footing if these visits are made. Even if your visits uncover a negative organization you will be aware of their objections and hopefully be prepared to counter their criticisms.

Colorado Springs Free University
Colorado Springs, Colorado

CSFU PROGRESS REPORT

SESSION	CAT. DIST.	REGIS. FEES*	STUDENTS	TEACHERS	# OF CLASSES			
Nov.-Thanksgiving 1976	2,000	$ 714	68	34	44			
Jan.-Winter 1977	4,000	1824	72	33	52			
March-Spring 1977	4,000	1503	100	26	69			
June-Summer 1977	3,000	1625	75	11	17			
Sept.-Fall 1977	10,000	5751	270	66	104			
Jan.-Winter 1978	20,000	9500	311		106			

This chart shows the early sessions of this independent free university.

How to Begin

University for Man
Manhattan,Kansas 66502

Spring 1978

A community education program in a small town is not very difficult to start. If the articles in the manual appear to be complex, it is because they were written by directors of fully functioning and funded programs. To start a program you need only a borrowed phone and office, and human energy. Money is not critical. Programs can run as $80 or less per year. After your program is started, you may want to grow and hire a part time paid staff person, but that comes later in the development.

Here are some steps we have found to be productive in getting the program off the ground:

1. One or more persons in the community become interested in the program and want to know more.

2. These interested persons call together a meeting to find out more about community education, and invite as many different people as possible. At the meeting, the people learn about the concept and program of community education. In Kansas, this can be done with a neighboring program, the UFM film, "Grassroots Education" brochures and pamphlets from other programs, and this manual. The concept of community education is that everyone would like to learn something and more difficult to grasp for some people, that each person has something they can teach in the program. The program is simply that community education prints a brochure of topics people want to teach and encourages people to learn.

3. After that initial meeting, a core group of people who want to work on the project can form and work out some preliminary questions:

Will the group be independent, or can it be sponsored by a community agency, like the library, extension office, PRIDE, or church?

Where can the group get free use of a phone and office? Possibilities are the library, church, county courthouse, etc.

How many brochures do we want to put out, and at what times during the year?

Who can be on the advisory board?

4. An advisory board is formed. It is key to have a group of influential community and civic leaders behind the program. They do not need to do the work but they have to be supportive of the program for it to succeed. The advisory board members can also provide contacts and perhaps funding. Potential board members include: school principal or superintendent (very important), extension agent or home economist (important), lawyer, businessmen, banker, minister, newspaper editor, (can be helpful). To make sure the advisory board is behind the project from the start, talk to these individuals even before your committee if formed. They should be invited to the first meeting if possible. Make sure they are included in the formation of the program. After you have visited with each one of them individually, select those persons who are both leaders in the community and also people who understand and support the program.

5. Send out an interest survey to as many people in the community as possible. List 15 to 50 possible course topics and ask them to check which ones they would like to take. List several, and request write-ins, of topics that they could teach. Distribute the survey through stores, at club meetings, or in church.

6. After the survey comes in, draw up a list of 10-20 classes for the first session. Use your friends, relatives, and contacts for the first session. Once some people offer a class, everyone else will realize they can teach also. Ask craftspeople, professionals, and businessmen to teach subjects you know they are familiar with.

7. Put it all together. Draw up a simple plan for the organization. Ask for a free office and phone, get course descriptions for your first session, print the catalog, distribute it, and register the folks. Don't be disappointed if the first session isn't a smashing success. That will come later. As long as you have done a good job with the planning, the program will catch on.

8. This process can take as little as four weeks, or as long as eight months, just depending on your community and how you want to proceed. But avoid the months of June-August, and December, as those are hectic months for people and the program has too much competition from Christmas and summer to be effective.

Cooperative
EXTENSION SERVICE
of Kansas State University

"Taking the UNIVERSITY to the PEOPLE"

MEADE COUNTY EXTENSION SERVICE
Courthouse
Meade, Kansas 67864
Phone: 316 TR 3-2021

MEADE COUNTY FREE UNIVERSITY

The Meade County Free University (CMFU) is underway this spring. We are sending this to plan ahead for Fall 1978. The project is sponsored by Extension and interested people in all three towns. The idea is community education, a system which would connect people of all ages who wish to learn something with people who wish to teach it. It's learning for fun. There is no limit to the knowledge contained in the county. The only requirement is curiousity - There are no grades, credits, degrees, or costs. YOU will have to pay for your own materials, if any are needed in the class.

That's what Free University is all about. We're organizing courses for fall on topics folks around Fowler, Meade and Plains wish to learn about, or what you would like to teach others. All leaders are volunteers. Some ideas are listed below, for which we need teachers. But if there is anything you would like to add or mention, please do so on the bottom of this page. After we get your responses back, we will line up classes for probably October and November.

The program is free and open to everyone. All it needs to work is YOU Let us know what YOU think. Please drop this off, mail it, or give us a call about your interests, by May 15.

CLIP AND RETURN BY MAY 1

SOME CLASS POSSIBILITIES

*L - wish to learn
*S - willing to informally share your knowledge of the subject
check below

_L_S Fishing Lures
_L_S Stained Glass
_L_S Woodwork
_L_S Gardening
_L_S Water Color
_L_S Ground School
_L_S Spanish
_L_S Tatting
_L_S Marriage Enrich.
_L_S Upholstery
_L_S You & The Law
_L_S Bicycle
_L_S Creative Writing
_L_S Car Repair
_L_S Jewelry Making

_L_S Sports for Fun
_L_S Pottery
_L_S Flower Arranging
_L_S Children's Crafts
_L_S Money Management
_L_S Yoga
_L_S Landscape
_L_S Canning
_L_S Parent & Child (GROUP DISCUSSION)
_L_S Swimming
_L_S German Cookery
_L_S Refinish Furniture
_L_S Lawn Mower Repair
_L_S Bridge

_L_S Sewing
_L_S Electronics
_L_S Chinese Cookery
_L_S First Aid
_L_S Exercising
_L_S Guitar
_L_S Drawing
_L_S Stuffed Animals
_L_S Interior Design
_L_S Beginning Bible
_L_S Typing
_L_S Aerobic Dancing
_L_S Quilting
_L_S Rock Polishing
_L_S Sand Art

If you wish to repeat on a session offered this spring, please write it in if not listed.

_____ YES! I want to participate in the Meade County Free University
_____ I would like to see these classes offered: ____________________
_____ I would like to volunteer to share ____________________
_____ I would like to volunteer some help with organizing Meade County Free U

NAME ____________________
ADDRESS ____________________
PHONE ____________________

Kansas State University of Agriculture and Applied Science, County Agricultural Extension Councils, and United States Department of Agriculture Cooperating.

251.01

Communiversity Interest Survey

Anne Colgan
Communiversity
Champaign, Illinois

Spring 1978

The University YMCA is designed to provide broadening learning experiences to meet the varying needs and interests of the university and community.

The name "Communiversity" conveys our interest in people's development in both the community and university setting. We believe there can be more integration between university and community, thus Communiversity programs represent one such effort towards a creative interchange.

Learning and development is a lifelong process. We continue to grow in personal, professional and social ways throughout our lives.

We need your ideas to develop programs that are geared to the community and university needs and interests. Thank you for your help in developing a better future Communiversity program.

Part 1 Check the courses listed below in the various categories that are of special interest to you. Please feel free to suggest any courses that are not specifically listed.

ART

___ Quilting
___ Knitting
___ Crocheting
___ Tatting
___ Watercolor
___ Painting
___ Macrame
___ Ceramics (free form)
___ Drawing
___ Photography
___ Other
____
____
____
____

SKILLS - Personal

___ Dance (modern, jazz)'
___ Dance (ballroom,square, folk)
___ Sign language
___ Lip reading
___ Conversational foreign languages
___ Banjo
___ Guitar
___ Harmonica
___ Piano
___ Chess
___ yoga
___ Other
____
____
____
____

SKILLS - Practical

___ CPR (cardio-pulmonary resuscitation)
___ Auto repair
___ Upholstery
___ Insurance & taxes
___ Home insulation
___ Tour budgeting
___ Landlord-tenant relationship
___ Other

251.02

SKILLS - sports

___Sailing
___Cross country skiing
___Soccer
___Physical fitness program

___New games
___Other
____
____
____

BACK TO NATURE

___Beekeeping
___Gardening
___Outdoor survival
___Arts of healing
___Personal health care

___Backpacking
___Pets and wildlife
___Natural childbirth & breast feeding
___Other
____

FOODS

___Chinese cooking
___Other foreign cooking
Type:____________
___Bread baking
___ Nutrition
___Cake decorating
___Gardening (vegetable)

___World food class
___Other
____
____
____
____
____

SELF ACTUALIZATION

___Bible study
___Death and dying
___Assertiveness training
___Couple communication
___Coping with tension

___Meditation, type:____________
___Pre-marriage preparation
___Dealing with divorce
___Other
____
____

IN ORDER OF PREFERENCE, please list the five (5) most interesting class suggestions:

1. ______________________
2. ______________________
3. ______________________
4. ______________________
5. ______________________

PART II

1. Have you attended University YMCA classes in the past? ___Yes ___No

2. If so, what programs did you attend: ______________________
____
____

3. If the courses you want were offered, would you attend at least one?
___Yes ___No

4. If child care was provided, could you attend the classes? ___Yes ___No

5. Please check the days of the week that are best for you to attend Communiversity classes: ___Sun ___Mon ___Tues ___Wed ___Thurs ___Fri ___Sat

6. Please indicate the specific hours that you are available:
   During the day: ____
   During the evening: ____________________________________

7. Check the facilities listed that are most convenient:
   ___University YMCA, 1001 S. Wright St., Champaign
   ___McKinley YMCA, 505 W. Church, Champaign
   ___University of Illinois Residence Halls (which one:____________)
   ___University of Illinois classrooms (which one:____________)
   ___Community libraries (which one:____________)

PART III

1. Please circle: Student Faculty University Staff
   Community resident Occupation:__________________

2. Would you like us to notify you when the courses begin: ___Yes ___No
   If Yes, please list name, address and phone

____

____

____

3. Would you like to help organize any of these programs ___Yes ___No
   If Yes, which ones:____

4. Do you have suggested teachers or facilitators for any of these classes?
   NAME____ Phone________
   NAME____ Phone________

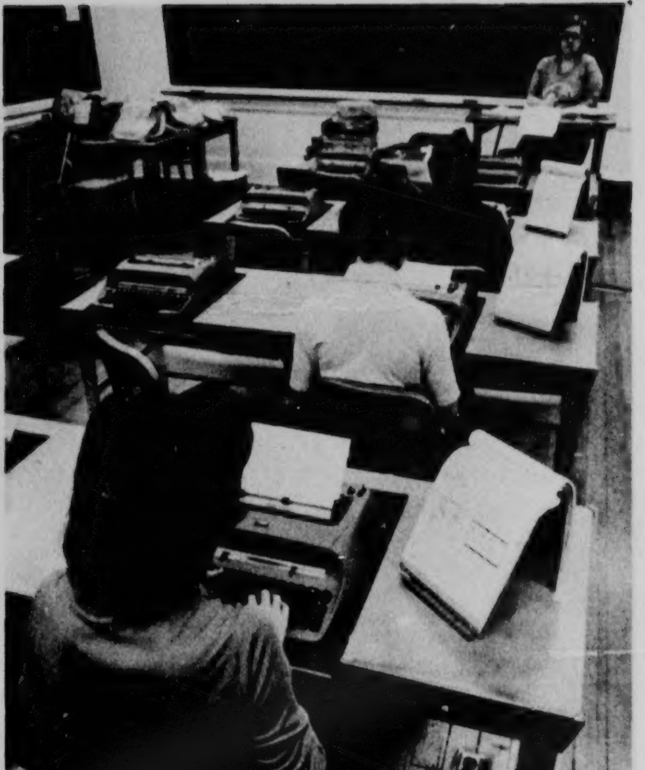
5. Further comments ____
____
____

Thank you for all your ideas, they will be very useful in developing a better program for you!

THE COMMUNIVERSITY STAFF

The Class Session

Designing the Class Session



410 DESIGNING THE CLASS SESSION

As free universities grow and expand, planning becomes a critical, but exciting, element in the operation. The more people you reach, the more money you deal with, the more staff people and teachers dependent upon the free u., the farther ahead you will need to plan.

Planning is not idle daydreaming. but essential thinking about what you need to do next month, next fall, or even next year. The benefits of planning are numerous. First, you have a month by month plan of action so that you know what has to be done. Secondly, if you plan all your activities a year ahead, you can find out if you have overly busy months, or slack times. You can then schedule other events, like fairs or moving around those busy times. And thirdly, your class session plan gives you an idea of how efficiently you use your time resources. You may find that you can add a class session without much effort, or that you need to shift some activities to other times of the year.

Planning your class session a year in advance can help you in many ways, including knowing when not to take your vacation.

This section starts out with Dennis DuBe's excellent article, "Planning Your Future", and then gives other outlines of class sessions.

The items in this section are:

411.01 Timetable, by Mary Clare Dwyer
412.01 Planning Your Future, by Dennis DuBe
414.01 Catalog Roadmap, by Anne Kruschke
415.01 A Comparison of Timetables, by Editor
415.03 Using the Planning Wheel, by Editor

Timetable

Mary Clare Dwyer
Rooks County Community Education
Stockton, Kansas

Fall 1977

Timetable Introductory Notes

This timetable was designed to help a coordinator plan his/her activities for a year. Most of the timetable concerns the planning, preparation and publication of the brochure. However, there are also notes on registration, advisory boards, publicity, project continuation, evaluation and things to consider while planning a yearly calendar. This timetable is obviously not the final word, as allowances will be made by each community. However, it should be of assistance to any community education coordinator.

Brochures

We do fall, spring, and summer brochures each year. For this timetable twelve weeks have been allowed from the planning stage to registration to get a brochure together. As a coordinator and/or project gains experience less time will be required.

Registration

This timetable allows four days for registration. Each project, however should determine the length of their registration on the basis of their population area, and if they wish to register people in outlying towns.

Advisory Boards

Monthly board meetings have been scheduled for this timetable. A project may find that this is too many and may schedule fewer meetings.

Publicity

One speaking engagement is scheduled per month. A coordinator may wish to have more than this. Speaking engagements are a good way to let people know about community education and its activities and to get people involved. Groups to speak to include: Lions, Rotary, BPW, PEO, high schools, Chamber of Commerce, EHU, and others.

Project Continuation

If a project does not have a permanent source of funding the advisory board and coordinator should start looking for possible funding sources toward the middle of June. This date gives ample time to have funding secured by January 1. The middle of October has been set as a target date to have funding secured. This saves from last minute strategy sessions not to mention headaches. For agencies with other funding sources, of course, you would use a different schedule. But the important thing is to start six months ahead of the time when you want to have your funds allocated.

Evaluation

By checking periodically with class leaders and those taking classes, the coordinator will get an idea as to how the project is faring.

Things to Consider

As a project prepares for each set of classes and begins to schedule courses and events, certain times are considered ill-advised to hold activities. It would be best not to schedule classes (or at least not too many) during county fair times, on holidays and/or Monday holidays, on the same day as a town picnic, sidewalk sale, etc., right before and right after school starts in the fall, a few weeks before Christmas till after New Years and at other times a project would consider important to their community.

Also as a coordinator plans her/his vacation time it is good to remember that August is a bad time for a trip as the fall brochure will be taking up a lot of time. December, however, is a good time because as people get ready for Christmas their interest in community education tens to slacken.

Sample Timelines

Following is a list of items to be considered in planning a brochure of classes. The timeline for four months is an example of one session's work.

PLANNING A BROCHURE OF CLASSES

Material/Finances/Schedule/Personnel

What, Why, How - When, Where, Who

2 Weeks

(1) Planning - Steps, Theme, Style of Artwork, Layout, Resources, Ideas, Leaders, and Space, Photos/Fillers, Typists, Registration, Schedule, Distribution, Maintenance.

(2) Research - Class Ideas, Resources, Theme, What else will be going on this summer and weather, Review: last set of classes, suggestions, ideas, past policies and agreements.

4 Weeks

(3) Listings - Classes; Summer Recreation Program - classes, music ball schedule, training, senior citizens, library reading program city pool schedule, church programs, 4-H activities, 4-H fairs,

Coordination

(4) Get Together Classes - includes making agreements with schools, boards, etc., and policy statement for class leaders.

(5) Do write up of classes - class descriptions due - do polish up

(6) Get Photos/Drawings/Fillers/Quotes

(7) Write-ups of introduction, pride, extension offerings, summer recreation program, teen center, public library, senior center, others, thanks, in the future..., who can lead a class, who can take a class, who we are, registration, etc.

1 Week

(8) Brochure Dummy Copy

(9) Review

(10) Copy Edit

(11) Layout - materials, newsprint, lettering, tape, theme, front page, reducing, and enlarging, photos and fillers

1 Week

(12) Printing

(13) Publicity and Posters - schools, grocery stores, banks, post offices, (newspaper and radio)

2 Weeks

(14) Distribution

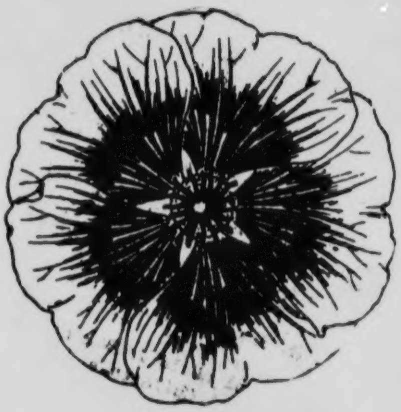
(15) Registration

(16) Leader Workshop

Continuing

(17) Maintainance - Class arrangements, periodic checks

(18) Evaluation - continuing



SAMPLE CALENDER

JANUARY		
FINAL REVIEW - EDIT - TYPE LAYOUT		8
BROCHURE TO PRINTER	B	15
DISTRIBUTE BROCHURE ----------	S	22
REGISTRATION - POSTERS		29
FEBRUARY		
S REGISTRATION ----------		5
LEADERSHIP WORKSHOP CLASSES BEGIN		12
CHECK CLASSES	B	19
CLASSES EVALUATED		26
MARCH		
		5
S		12
PLAN SUMMER BROCHURE ------------	B	19
------------------------------------		26
GET CLASSES TOGETHER ------------		
APRIL		
ARTWORK, WRITE UPS, THEME, -------		2
PHILOSOPHY ECT ------------------		9
---- S ----------------------------	B	16
------------------------------------		23
FINAL REVIEW, EDIT, COPY, TYPING --		30
MAY		
BROCHURE TO PRINTER		7
DISTRIBUTE BROCHURE ----------	S	14
POSTERS FOR REGISTRATION	B	21
REGISTRATION------------------		28
JUNE		
LEADERSHIP WORKSHOP- CLASSES BEGIN		11
BEGIN FUND RAISING- CHECK CLASSES	B	18
CLASSES EVALUATED	S	25

JULY		
S		9
PLAN FALL BROCHURE------------	B	16
------------------------------		23
GET CLASSES TOGETHER --------		30
AUGUST		
S --------------------		6
------------------------------		13
------------------------------	B	20
FINAL REVIEW COPY - EDIT -		27
SEPTEMBER		
BROCHURE TO PRINTER		3
DISTRIBUTE BROCHURE ----	S	10
POSTERS FOR DISTRIBUTION ----	B	17
REGISTRATION ----------		24
OCTOBER		
LEADERSHIP WORKSHOP-CLASSES BEGIN		8
CHECK CLASSES	B	15
HAVE FINANCIAL FUNDING		22
	S	29
NOVEMBER		
S		5
		12
	B	19
PLAN SPRING BROCHURE ------------		
DECEMBER		
------------------------------		3
GET CLASSES TOGETHER --------		10
------------------------------		17
(SLACK TIME FOR VACATIONS ECT.)		24
		31

Planning Your Future

Dennis DuBe
Community Free School
Boulder, Colorado

Spring 1978

The purpose of this section is to introduce you to a few simple planning techniques. Your organization can run smoothly if you have a reasonable schedule, and stick to it.

Know you limitations. Keep in mind while doing this that you have to build a schedule that suits your staff, resources, and environment. The examples given are just examples, not recipes.

CYCLES

The key to planning ahead is in knowing how much time to give to each step in your operational process. It has often proved easier to look at each set of classes as a cycle that has a definite beginning (the search for classes) and a definite end (the last day of classes).

In this exercise the first step is to examine your typical cycle in detail. Looking back on your experience, give approximate answers to each of the following questions that apply to you:

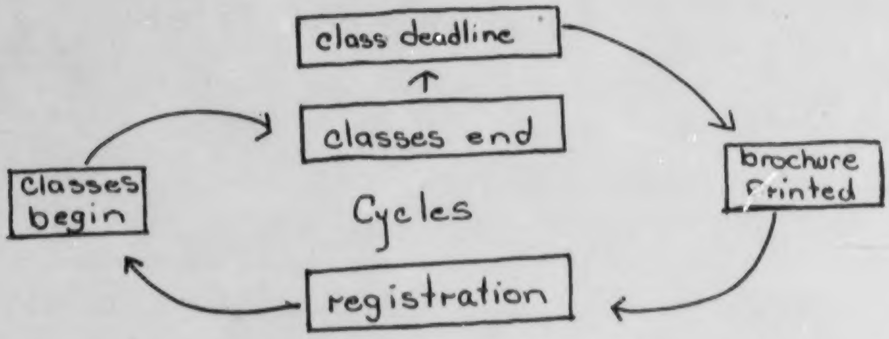
1. How long is your class registration period for students (in days or weeks)?

2. Do you have a period for mail-in registrations? If so, when does it occur in relation to the first day of classes, and how long is it?

3. How many days or weeks before the first day of classes does your catalog or brochure get published?

4. How many days or weeks does it take to put your brochure together?

5. How many days or weeks before you publish your brochure do your teachers submit their courses?


class deadline
brochure printed
registration
Classes begin
classes end
Cycles

Below are two "cycle" schedules broken into weeks. On the left is a sample schedule from Fictitious FreeU. On the right is a blank schedule. Taking your rough guesses from the previous page, fill out the blank schedule. Don't be afraid to peek at how other people do it.

Week Number	Sample Schedule	Your ideal schedule
12	Planning	
11		
10	Course Deadline,	
9	typesetting/scheduling	
8	Layout	
7	Catalog Printed	
6	Catalog Distribution	
5		
4	Newspaper Ads	
3	Mail-in Registration	
2	Walk-in Registration	
1	Walk-in Registration	
0	Classes Begin!	

ONE YEAR AT A TIME ...

If you had any luck with the preceeding pages, you're ready to plan your next year by using your "ideal schedule" as a guide.

1. How many terms do you have (or would like to have) in the coming year?

2. What is the exact first day of classes for each term? (Note: some organizations must base their schedules on the calendar used by their host college, university, or sponsor. If this is true for you, you should consult that calendar before picking starting dates for classes.)

    If exact dates are not possible, approximate (i.e. "first week of September" or "mid-April".)

3. Using the calendar, mark the first week of classes for each term. Then, using your schedule, fill in your schedule for each term working backwards from the first day of classes.

4. The final step is to fill in all the blank spots on your calendar with the other stuff you will be doing in the coming months (films, festivals, special speakers, board meetings, elections, vacation periods, etc.)

Catalog Roadmap

Anne Kruschke
Milwaukee Free U
Milwaukee, Wisconsin

Fall 1977

WEEK OF

Oct. 1
Present Catalog - convene fall classes, late registration, refunds
Next catalog - write public service announcement of teachers & students make catalog roadmap, volunteer letter, teacher letter with statement of budget meeting, class description and deadlines, teacher/student party, and teacher meeting.

Oct. 2
Present catalog - convene suggestion groups, refunds, late registration.
Next catalog - send Public Service Announcement/ teacher 2 week

Oct. 3
Present catalog - convene volunteers
Next catalog - send Public Service Announcement / teacher 1 week

Oct 4
Present catalog - Make student Public Service Announcement envelopes
Next catalog - send Public Service Announcement / student 2 week

Nov. 1
Present Catalog - call teachers and student for input.
Next catalog - plan lay out, send PSA/ student 1 week.

Nov. 2.

Present catalog -

Next catalog - Tuesday 15th class description deadline, type up lay out, send to printer. Teacher PSA now complete.

Nov 3

Present catalog- convene teachers Nov. 21st 7pm. make teacher envelopes.

Next catalog - catalog back from printer.

Nov. 4
Present catalog
Next catalog- distribution and mailing, 100% volunteer help needed, Make four day telephone schedule for December

Dec. 1
Present catalog - teacher/student budget meeting and party
Next catalog - registration begins with phone coverage.
Spring catalog - Make PSA for teachers and students as in Oct. 1.

Dec 2
Present catalog -
Next catalog - registration continues, send subscription mailing and renewal/new student mailing.

Dec 3
Present catalog - Prepare books and clean files
Next Catalog - registration, Prepare envelopes for volunteers and teachers and PSA/ teacher and student

---

Dec 4
Present catalog - prepare books and clean files
Next catalog - registration, prepare envelopes for volunteers and teachers and PSA/teacher and student

---

Dec 4
Present catalog - settle accounts, clean office taxes.
Next catalog - registration

DEC 25 - JAN 1 off for Christmas. Late registration complete.

Jan 2
Begin as for week of October 1.
Present catalog - complete
Next catalog - now becomes present catalog , well on its way
Spring catalog - Strong healthy start

The Milwaukee Free University is largely a volunteer effort. The roadmap outlines for staff and volunteers alike what has to be done each work day of the session.

"MANY HANDS MAKE LIGHT WORK"

A Comparison of Timetables

Editor   Spring 1978

At the 1978 Rockies Regional Free University Conference, attended by seven free u's, a YWCA, community schools, and community college, a workshop on planning sessions was held by Dennis DuBe of the Community Free School.

The planning of a session helps the organization to determine if it is using each time period effectively, or if it is overloading a particular month or time period and doing too much. It also helps the staff look ahead and determine other activities, such as special events, fund raising, or moving. By comparing one's own timeline with other organizations, one can re-evaluate an organization and can get a better idea if it is spending too little or too much time on any one procedure (such as registration.)

Losing Money

For a fee charging free u., an inefficient timetable will cause a great loss of money. When Community Free School in Boulder (CFS), for instance, looked at its timetable in 1974, it found that it scheduled classes only 24 weeks out of the 52 weeks of the year. This was three 8 week terms. In addition to not utilizing space and teachers during the other weeks of the year, it can be seen that the free u. was trying to pay its staff for a whole year on only 24 weeks of class time. That's like a factory trying to pay people for a year while keeping the machines going only six months.

CFS then worked on filling in the calendar with classes so that in 1978 it ran 7 sessions and had classes going 47 weeks of the year. Not all of the sessions are "profitable" however. In August, CFS estimates that it loses $7,000 for the session. But if it did not run the August session, it would cost $15,000 in salaries, rent, utilities, etc.

Some Comparisons

On the next page is a timetable chart of five free u's and a YWCA for each of their sessions.

415.02

ORGANIZATION	#TERMS	LENGTH OF CLASSES IN WEEKS	C-Day	#WKS Reg	CATALOG OUT # WKS BEFORE CLASSES START	CLASS DEADLINE # WKS BEFORE CLASSES START	# WEEKS RECRUITING TEACHERS BEFORE C-DAY
CFS	7	7	0	2	5½	11	15
DFU	4	8	0	3	5	7	10-11
YWCA	5	8-10	0	2½	3	6	8
CSFU	4	8-10	0	2 days	5-6	8-9	12-13
U2	5	6	0	1	3	6-8	11-12
TUCSON	4	8	0	1	2	5	11

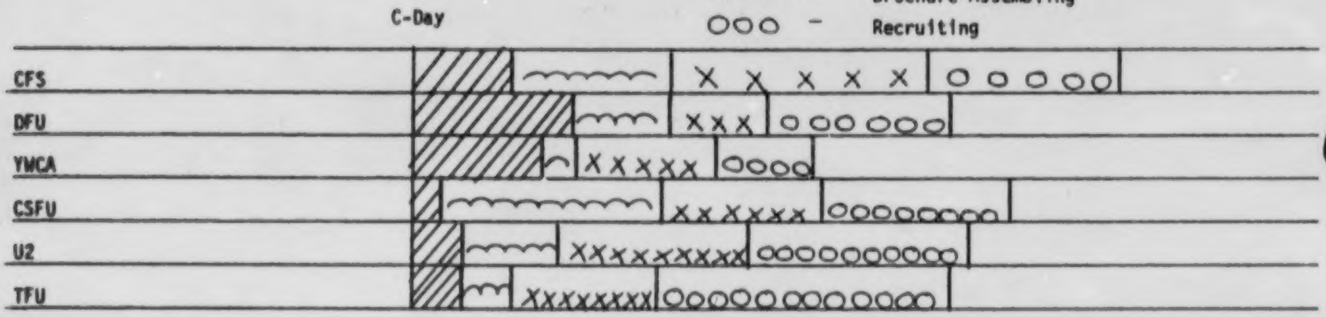
* C-Day is the date the classes start

//// – Registration

⌒⌒⌒ – Catalog Out before classes

XXX – Brochure Assembling

OOO – Recruiting



CFS- Community Free School, Boulder Co.	CSFU - Colorado Springs Free U., Colorado Springs
DFU - Denver Free U., Dnever, Co.	U2- University Two, Ft. Collins Co.
YWCA - YWCA, Boulder, CO	TFU - Tucson Free U., Tucson, AZ

Using the Planning Wheel

Editor

Spring 1978

These are rough guidelines for using the planning wheel developed by Dennis DuBe of the Community Free School, Boulder, Colorado. The planning wheel is in the pocket of the manual.

The pie wedges are months in the year. Theoretically, each year should have the same cycle. Start the cycle from the first day of classes, which is drawn in just inside the outside line. Continue this line on to represent the class session.

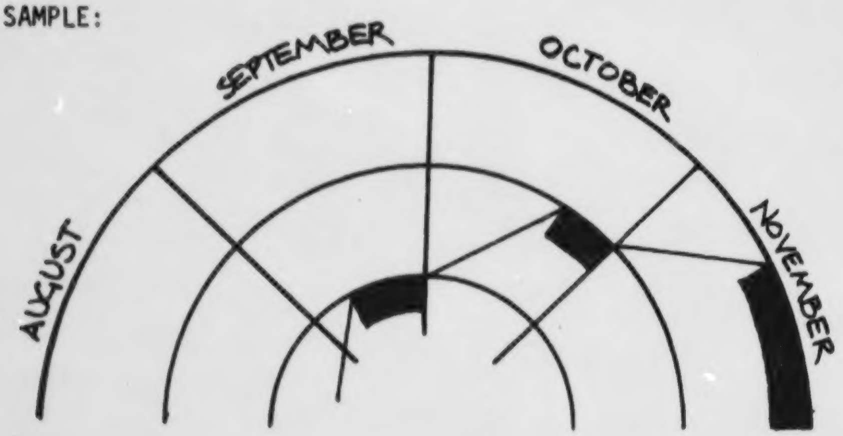
2) The next outside line, a circle, is the time when registration starts. Draw a line just inside that line and extend it to when registration ends. Then draw a straight line from the end of registration to the first day of classes.

3) The next circle in represents the time when the catalog comes out. The line should begin with the date that typing, typesetting, and layout starts and ends with the date the catalog comes out. Draw a diagonal line from the end of this date to the start of registration.

4) Finally, pinpoint the last day when classes can come in and put that as a point on the innermost circle of the cycle.

Repeat this exercise with the other sessions of the year, using a different colored marker for each session to distinguish You then can look at any month, or time period, or week, and see exactly where you are and what needs to be done.

SAMPLE:



Recruiting Teachers

420 RECRUITING TEACHERS

Fortunately, finding teachers has not proved to be too difficult a problem for most free u's in the late 1970's. But that could change. And keeping teachers, providing them with adequate information, and getting unique and creative class ideas are all part of recruiting teachers also. This section deals with all those topics. To find out more about free u. teachers, read section 510 "WORKING WITH TEACHERS". This section only deals with recruiting teachers and working with them up to the time of registration.

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Recruiting Volunteer Teachers

Editor Spring 1978

Getting people to volunteer to teach has never been a problem for most free u's. If you plan your sessions in advance, and do a reasonable job of looking for instructors, you should be able to come up with scores of interesting, enthusiastic people willing to teach, or ready to teach again.

Most free u's publicize the fact that they are looking for volunteer instructors for the upcoming session. Some ways of telling the public you are looking for teachers are:

* run public service announcements on radio
* put a short notice in the newspaper
* put up posters
* design a flyer with sample ideas and courses
* set aside a part of the brochure with course ideas and an appeal for teachers.
* notify volunteer agencies that you are looking for teachers
* send notices to clubs, luncheons, newsletters, and other group functions.

However, you should not depend on publicity only in seeking volunteers. One free u. estimated it gets less than 10% of its teachers from publicity asking people to teach. The value in publicity , though, is dual. One, you may get some very interesting classes you hadn't thought of, or find a talent you would not have otherwise known about. And secondly, it is just good for the free u. to have publicity out and keep your name in front of the public.

Volunteer teachers are best recruited by specifically looking for a teacher in a given topic. To do this, first brainstorm possible classes that people might be interested in. If you have the resources, do a survey of past participants, or get outside opinion about new ideas for classes. Other sources for "current" topics (like solar energy or investments) are the newpaper or the best sellers on the bookstore lists. Listing a section in the brochure to request a course is another way to get ideas for classes.

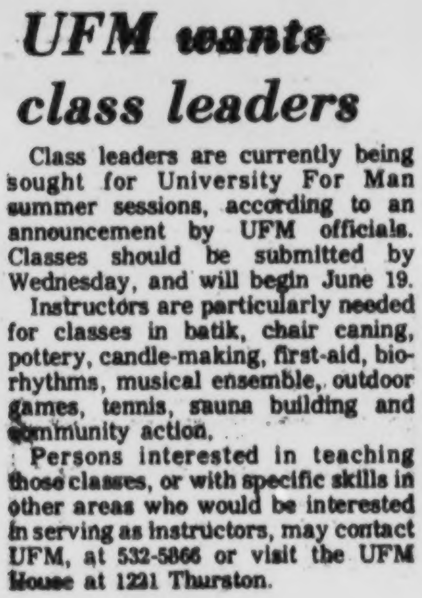
With the list of class ideas, it is then a matter of being a "learning detective" to find out who can teach the subject. Use contacts and leads. Ask people if they know of someone who can teach the subject. Use contacts in related fields to help seek out teachers. With some courses the leads will be obvious. For car mechanics, call a garage. For arts and crafts, call the local arts guild or art association, art galleries, or go to crafts fairs and sales. For other topics, you may have to do more hunting. Ask friends, professionals, professors, or anyone even remotely akin to the topic you are looking for.

When you find a person with the sought after skill, the usual approach is to invite the person to teach and to note that you have had some interest in the class. The basic elements in asking a person to teach are to acquaint them with the free university concept if they are not familiar with your organization; to invite them to teach by saying that you think there is interest in the course or that you would like to see the course; and finally to briefly mention some facts like the time and place are up to the instructor, how long or short the session could be, and how many people usually come to a class. If the person feels (or better yet, if you know you have people interested) that his or her talents are wanted, they will be more likely to teach. Ordinarily, it doesn't take much sales talk to convince a person to teach. If they understand your program, you tell them what would be involved, and that you think there is some demand or interest in the class, that should be enough information. If the person doesn't want to teach, ask him or her to suggest someone else who might be willing. For peoplewho are difficult to convince, see the following article on "Convincing People to Teach."

A major source of volunteer instructors is from people who are already teaching with you or have taught in the past. One free u. has over 50% of its teachers as repeats. The people may not teach the same subject twice, or in the same way, but if you take good care of your teachers they will come back again. To get teachers again, be sure you follow up on them the first time they teach. Make sure they have everything they need before they start the class. Call soon after the first class is held and ask how it went. Help with any problems or just provide some reassurance. If possible, hold a teachers' party sometime during the session. After the class is over, send each instructor a post card thanking them for teaching. When you come to the next session and give them a call, they will be supportive of you and your program.

If the class was popular, you may want the same class again. If it is a broad subject you might want a variation on the theme (instead of Italian cooking, just try lasagna, or trying Sicilian cooking, or Mediterreanean). If the person is tired of the topic, find out if they would want to teach something else. Be sure to use your old teachers to locate others. Mention a couple of ideas for classes you would like to see happen, and ask them to invite friends to teach.

There are plenty of rewards for being a volunteer teacher - meeting new people, sharing knowledge, brushing up on a skill, helping another, or just having a good time. You should have little trouble finding volunteer instructors if you develop a good recruitment scheme.



UFM wants class leaders

Class leaders are currently being sought for University For Man summer sessions, according to an announcement by UFM officials. Classes should be submitted by Wednesday, and will begin June 19.

Instructors are particularly needed for classes in batik, chair caning, pottery, candle-making, first-aid, biorhythms, musical ensemble, outdoor games, tennis, sauna building and community action.

Persons interested in teaching those classes, or with specific skills in other areas who would be interested in serving as instructors, may contact UFM, at 532-5866 or visit the UFM House at 1221 Thurston.

Convincing People to Teach

Editor Spring 1978

We have been taught, since childhood, that teaching is a profession and only teachers teach. Sometimes you will find it difficult to convince someone "anyone can teach" and that, indeed, they have a skill and ability to share a skill, knowledge, experience or idea with others in a successful group learning situation. It is worth the trouble to convince the person, though, because that concept of sharing learning is at the heart of the free university.

Some common questions or comments from people unsure of their own ability to teach:

* "I don't have anything to offer."
* "I know how to do it, but I'd never be able to teach a class."
* "Who would be interested in what I know?"
* "I never was much for school."
* "Where would I do it?"
* "I couldn't talk all night for 16 weeks."
* "I wouldn't know where to start."

The two basic hesitancies people have are: 1. that they don't have anything to teach; and 2. that even if they know something, they can't teach it.

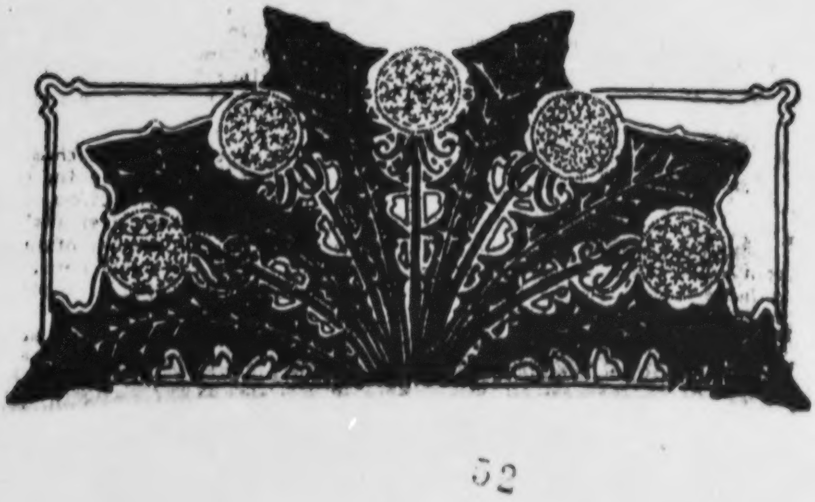
Both of these hesitancies involve a mental twist of the mind away from standard school ideas and toward the concept of sharing learning in an informal situation. With the first hesitancy, find out the person's talents and skills. Find out their job or occupation. Ask about hobbies, what they like to do, ideas or problems they are interested in. You can quickly come up with five or six topics they can teach. At one free u., a male participant in an arts and crafts class told the free u. staff the class was great, he only wished he knew something to teach. The man, the staff person quickly found out, had a hobby of tanning rabbit hides and skins. The next session of the free u., that man was teaching a course on tanning hides and skins and had 12 interested people in his class.

422.12

The second great hesitancy - about teaching itself - can be overcome simply by telling the person about the class. Tell the person they don't have to lecture or use a blackboard. The classes take place in homes or churches, not classrooms. Mrs. Jones down the street teaches at the free u., and if she can do it, you can also. The person can make the class as long, or short, as s/he wishes, they normally only meet one night a week for a couple of hours. They can do a class for two or three nights, if that is all it takes to learn the topic.

In all, the best attitude is to be "pleasantly persistent." Reassure the person, provide lots of positive feedback about their skills, and yet keep asking them to teach by not letting them bow out on a technicality - like not having a place to teach.

Provide a positive response to each of the "hard to get" teacher's questions. If the person says, "Well, I'll be out of town next month," you can tell them they can teach the month after that. Be sure to tell people that teaching is fun and enjoyable. By playing a mental game with potential teachers - a game of finding skill and talent, and a persuasion game of reassurance and support, you can convince the "hard to get" teachers to join the ranks of free u. instructors.



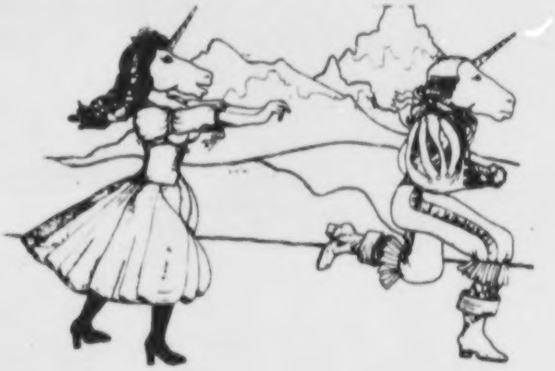
Teacher Search

Dennis DuBe
Community Free School
Boulder, Colorado

Spring 1978

WHERE: There are literally dozens of places you can look in any community, no matter what the size, for teachers. Here is a list of places where you can start looking for people who might like to teach: Sierra Club, Girl/Boy Scouts, church organizations, recreation clubs, self defense studios, private dance studios, pottery shows, crafts cooperatives, art shows, Planned Parenthood, libraries, colleges, service clubs, bridge clubs, speakers bureaus, police department, high schools, YWCA,YMCA, private accountants, public health nurses, theater groups, professional photographers, local assay office, local newspaper.

One really effective way of getting yourself and your need for teachers (and classroom space) into the public minds is by word of mouth, both formally and informally. Informally by telling people who tell people who tell people. Formally by hitting all the interesting places in town (see WHERE) and talking to them about your organization. Spend 10 or 15 minutes talking to the local portrait photographer, etc, etc, and get them interested in the free u. Talk to community service clubs and church organizations. Be enthusiastic and make teaching at the free u sound like fun. Once you're well known in the community, teachers will come to you.



RECRUITMENT OF VOLUNTEER TEACHERS IN A BIG CITY FREE UNIVERSITY

The following are recruitment techniques that work for the Baltimore Free University--in order of importance:

1. WORD OF MOUTH: This ancient method is clearly the best way to recruit volunteer teachers. Current free u teachers have a good experience and tell their friends about it.

   Corollary: The administrative staff of the free u. must treat its teachers like royalty! Be available to give support, confidence, hear complaints. Return phone calls immediately. Attend classes. Plan a banquet or picnic for the instructors at the semester's end. The above techniques are vital in keeping the old teachers.

2. Distribution of the free u brochure. The brochure catches not only the attention of prospective students, but prospective teachers as well.

3. Strategic placement of attractive recruitment posters around town.

4. Press releases sent to local newspapers and radio stations that announce the need for teachers in the free u. Make sure the media repeats the announcements several times. This method insures a pool of teachers from which you can grow.

5. A feature article about a particular teacher or course in the free u. Such an article placed in a town's major newspaper arouses a great deal of interest in the free university and becomes a good ploy to attract teachers.

6. Various corporations and industries give their employees merit points for volunteer work. Find out what and where these corporations are and advertise for instructors there!

Judy Reilly
Baltimore Free University

FREE UNIVERSITY
Instructor - Course Application

1. Course Title: ______________________

2. Instructors Name: ______________________

3. Address: ______________________ Phone ________

4. Course Description: ______________________

____

____

5. Qualifications of Instructor (experience/training): ______

____

____

6. Number of People you want to allow into the course: ____

7. Style of Instruction: ______________________

8. Time you want the course to meet: ______________________

9. Number of weeks the course will meet: ______________________

10. Possible cost to students (if any) ______________________

11. Day you want course to meet: ______________________

12. List anything the student must provide: ______________________

____

SIGNATURE: ______________________ DATE ______________

****

Course Accepted ____________ Course Rejected ____________

Date: ______________________

If rejected, why? ______________________

Instructor Notified: ______________________ Room ____________

Return to: Cyndi Shaffer
Student Activities Office
University Center

422.32

SPECIFICS OF COURSE OFFERED

Instructional Objectives

Course Outline (Unit Plan): (More detailed description of what is to be covered than Course Description)

THANK YOU

COURSE DESCRIPTION FOR THE BROCHURE

Town ______________________

Name of Course: ______________________________________

Leader(s) name(s) ______________________ Phone __________

Day & Meeting time of classes ___________________________

Length of course ______________________________________

First Meeting ____

Location: ____

Limit of class ____

Do you want us to keep a waiting list? ____________________

DESCRIPTION OF COURSE: (You might want to include topics you will cover, projects, and what you hope to accomplish by the end of the course -- in 50 words or less.)

Please write a sentence about yourself and your experience with this topic or interest, so that we can better describe you in the brochure.

____

Please fill this out: Leader(s) name(s) ______________________
Home address ___________________________
Would you be able to do another class if needed?

Please Return this to ________________________________
____
____

422.41

ATTENTION!!

Have a skill? Share resources

FREE UNIVERSITY OF NEW ORLEANS

Spring 1977

The spring session is coming up and Free University of New Orleans is looking for people in the community who have knowledge, resources, skills, and ideas to share with other people who want to learn through informal classes and workshops.

In the past we have had applications for class organizers (teachers) to fill out and send in. As coordinator, I have found that in many cases, this impersonal method of contact leaves considerable room for confusion. Therefore, this session, class organizers will supply the same information as in the past, but now by a telephone call or personal meeting with me instead of by application. The information I need is:

1) Name of organizer, mailing address, and phone (include daytime number)
2) Title of course or workshop and brief description
3) Meeting time and place

Teaching is voluntary since the courses are free of charge. Before you call me, think about the information you will be giving me. If you want to offer a course but are not quite sure what, call me and we will brainstorm. If you have any trouble coming up with a title and description, I can help. If you cannot meet in your home and need a space for your course, call me. Library rooms are available on a first come, first served basis. Once we have set up your course, I will send you a helpful handbook on "teaching free".

Here's how to reach me:

586-4927 -- 9am-4pm
Monday - Friday
(except Wednesday)

Meredith McElroy
Community Relations Office
New Orleans Public Library
219 Loyola Avenue
New Orleans, La. 70140

Anytime I am not in, leave a message. If you cannot contact me during the hours listed, mail me a card saying when and at what number I can reach you in the evening.

The deadline for registering to teach a course is December 10. The schedule will then be printed and made available at all New Orleans Public Library locations beginning January 17.

422.51

UFM Course Description Sheet

TITLE OF CLASS OR EVENT ________________________________

NAME(S) OF CO-ORDINATOR(S) ______________________________

PHONE ______________ DATE OF FIRST MEETING ______________

DAY OF THE WEEK CLASS WILL MEET ______________ TIME ________

LENGTH OF COURSE ______________________________________

LOCATION __________________________ LIMIT OF PARTICIPANTS ______

DESCRIPTION OF THE CLASS OR EVENTS -- As you would like to see it appear in the UFM catalog. Include topics to be covered, goals, etc. - 40 words or less.

Please write a sentence about yourself and experiences related to the topic. This will be included in the catalog.

Please fill out the following so that we may send you newsletters and other information.

Name ______________________________ Telephone ______________

Address ___________________________ City and Zip ______________

Special needs for your class that you would like help with:

Location ______________________ Handouts total number ______________

Slide projector ________________ Mimeo __________

Screen ________________________ ditto __________

Publicity _____________________ xerox __________

Please return to UFM 615 Fairchild Terr., Manhattan, Ks 66502 by

SPECIFICS OF COURSE OFFERED

Instructional Objectives:

Course Outline (Unit Plan): **(More Detailed Than Course Description)**

422.61

TO: ALL STUDENTS, FACULTY, AND STAFF

FROM: AUXILIARY SERVICES DEPARTMENT

RE: FREE UNIVERSITY PROGRAM

DATE: OCTOBER 18, 1976

The Free University Program is once again scheduled to begin Winter Quarter. A brochure describing the program has been prepared and is enclosed with this letter for your examination. We are very interested in securing you as instructors and class participants for the Free University, and would ask that you give this program serious thought as to your involvement.

If you have a special skill or interest and wish to share it with others, please fill out the Interest Inventory Form on the back of the brochure and return to your Resident Director or the Student Center Information Desk prior to November 1, 1976. Jan Harris, Extension 3551, will be the coordinator of the program and will appropriately then be in contact with all instructors for Winter Quarter assignments and course information. Registration for free classes is scheduled for the week of registration, November 29.

If you have an interest in this type of program, please respond immediately with the completion and return of the Interest Inventory Form. Further information regarding registration will then follow. Thank you.

Time Schedule

November 1	Interest Inventory Form Returned (with interests in teaching or learning indicated)
Week of November 29	Winter Quarter Registration for Free University Classes (to take place at the Student Center Information Desk at registration, or with Jan Harris)
December 6	Winter Quarter, Free-University begins

Thanks for your interest in Free University. Your class will truely help in the success of this program this year.

I have enclosed the coarse outline for you to fill out. This information is needed for the registration booklet which comes out just before Thanksgiving vacation. Registration being during regular registration for Winter quarter. So please return this outline no later than October .

Your class is completely up to you! Anyway you want to do- If you need any assistance - don't hesitate to call me.

I suggest you schedule your first class during the first week of classes, Dec. 5-9. The rest being after vacation.

Please be specific about location, time, and date. These are important.

Thanks again for your support - hope to hear from you soon.

Jan Harris, McMillan
3551

October 18, 1976

The Free University is once again going to be offered effective this Winter Quarter. Your fine efforts of last year made the program the great success it was. I am hopeful that this year will bring increased growth and response.

The interest inventory will soon be distributed. If you are interested in again serving as an instructor and wish your class title placed on the interest inventory, please contact Jan Harris, ext. 3551. You may also use the interest inventory for sign up as you did last year.

Thank you for your time, we hope you will be able to join Free University again.

Sincerely,

Jan Harris

Jan Harris

422.64

University of Wisconsin - River Falls
FREE UNIVERSITY
COURSE INFORMATION

Instructor: ______________________________

Address: ______________________________

Phone #: ____________________

Course Title: ______________________________

Brief Description of Course (will be used as information for class registration):

____

____

____

____

____

Number of Class Meetings: _____ **Location of Class:** ____________________

Length of Time Per Class: _____ ____________________

Course to Start: ______________________________
Date **Time**

Dates of Class Meetings: ______________________________

Enrollment Restrictions: Minimum #: ____ **Maximum #:** ____

Special Equipment or Facilities Needed: ____________________

____

____

Cost (if applicable): $________ **for** ____________________

____

****

DO NOT WRITE BELOW THIS LINE

Class Approved ________ **Place** ____________________

Starting Date ________ **Enrollment #** ____________________

Starting Time ________ **Cost Per Person $**____________________

Recruiting Paid Teachers

Editor Spring 1978

The same two basic approaches to recruiting volunteer teachers work with recruiting paid teachers - general publicity and seeking individual class leaders. So it is helpful to read the section on recruiting volunteer teachers. But while a minority of volunteer teachers are found from general publicity, it is just the reverse with your paid teachers.

A good publicity promotion can get capable and qualified teachers for the most part, and your individual seeking can be limited to a minority of class ideas. How you promote the free u. in your advertising for teachers will affect greatly the kind of people who call about teaching.

Even though the Denver Free U. uses paid teachers, its flyer describing teaching plays down the money aspect almost entirely. It instead promotes teaching as " a way of sharing." The opportunity to make a few dollars almost sells itself, and usually doesn't need to be highlighted. By advertising the free u. as a way of making money, your teachers will come with that attitude more than an attitude that will help the learners. Thus, stressing the more human and internally rewarding aspects of teaching may help you to get teachers more sincerely interested in their participants.

The interview and possible screening of paid teachers is probably no more important for paid teachers than volunteer teachers, but the public puts a higher premium on things that cost money, and thus there is added pressure when using paid teachers. Thus, the interview or other methods of accepting paid teachers needs to be very well defined and effectively administered. Some free u's use only an application, while others require a personal interview. If there are guidelines for turning down teachers, they should be clearly spelled out so that the essence of the free u. - that "anyone can teach and anyone can learn", is kept intact and the free u. remains a unique adult learning mechanism.

It should be very clear to the teacher that she or he is an "independent contractor", not an employee of the free u. This has several ramifications. The first is philosophical, in that the class is up to the teacher and participants. The free u. does not guarantee learning. It is merely a linking mechanism. The second is financial and legal. You don't want to hire teachers and have to pay taxes, social security, etc. And third, you want the public to know that teachers are independent and not beholden to the free u.

But even a paid teacher teachs at the free u. for reasons other than money. It is this set of reasons which might keep the better teachers, even if they are offered more money elsewhere. So it is important to keep teachers as well as just recruit them for the first time. Your assistance, friendliness and cooperation could make the difference. If you treat your teachers well, do a social gathering once a term, thank them for teaching, you will stand a better chance of holding on to your excellent teachers.

One tendency that can develop harmful to the free u. is to become too professional in the selection of teachers and too tied down to the same teachers. Free u's with paid teachers need to look for the housewife, the factory worker, and the other nonprofessionals as teachers. If your teachers are only lawyers and professionals, the potential for a unique or very useful class taught by an amateur may diminish if the public sees all of your teachers as credentialled or professional. Sometimes it is good to stress the "ordinary" talents of a teacher as well as the traditional qualifications.

Another aspect of that tendency is to have the same teachers teach all the time. It may be very useful to the free u. with five or more sessions a year to request its teacher to teach two or more sessions a year. But developing a tightly knit 'faculty' can be rather self-defeating.

Apple Skills Exchange began by advertising itself as a "collective of teachers," with the idea of having a relatively stable group of teachers offering their skills. But several consequences turned Apple away from that perspective. First, the teachers saw themselves solely as teachers and not as helpers of the free u., and were reluctant to help Apple with its operations. The second consequence was that the teachers became complacent and dependent on the free u. And thirdly, a standard 'faculty' makes for standard courses, so that the public will become disinterested in the catalog if all it offers is the same courseware that it had a year ago.

Apple now views teacher turnover after a period of time as very healthy, and has a 15% turnover in teachers each term.

Even though your publicity may bring you waiting lines for teachers in certain areas, you may be still wanting to hunt individual instructors in topics that will be exciting, challenging, and liven up the catalog.

Your teachers are in large measure what your paticipants view the free u. as. If you have exciting, creative and friendly teachers interested in participants, your free u will be far different from plain old adult education.

Following are many examples of course applications, agreements, policies and course description forms for free u's with paid teachers. They are especially helpful in selecting a type of procedure for your operation.

apple
skills
exchange
a division of apple community corporation

March 20th, 1978

Dear Apple Teacher,

We're putting together the catalog for June/July now and it's going to be slightly different. If possible, we'd like you to make an appointment with Susan (533-1107), by Thursday, April 13th, to talk about how things will work for you.

February was a good month for Apple classes and March feels even better. Thanks for hanging in--we feel very good about you and hope that feeling is reciprocated!

We're in the midst of planning Apple Farm for this Summer, so that it will pay for itself. We'd like to offer anyone who wants it a place to teach in the country...Who knows, maybe we'll end up planting a garden or playing a game of tennis together this Summer.

Spring is a happening.
Hope to see you soon.

Susan

Susan Plunket

APPLE SKILLS EXCHANGE

COURSE REPORT

____

Number of Sections--____ Price ________

Students Registered (List in order of receipt of registration):

DATE	NAME		ADDRESS	PHONE Day Eves.

____
TITLE

____
TEACHER

PHONE ____________

____
LOCATION

LIMIT ____________

. . . .

(A) DAY TIME BEGINS

(B) DAY TIME BEGINS

(C) DAY TIME BEGINS

(D) DAY TIME BEGINS

. . . .

Month ________________

SECTION

____

Faculty Application-Confidential

Name ____

Address ______________________________ Telephone ______________
City, State, Zip

Soc. Security # ______________ Date of Birth ______________________

Subject(s) you want to teach (please describe in adequate detail, use additional sheets if necessary):

____

____

____

____

____

Qualifications & Background (schools, certificates, licenses, years of experience, degrees, etc.):

____

____

____

____

____

The following references may be contacted: ______________________________
Signature

Professional references:

	Name	Address	Telephone
(1)			
(2)			

Personal references:

	Name	Address	Telephone
(1)			
(2)			

AGREEMENT made this day of , 197 , between APPLE SKILLS EXCHANGE, a division of APPLE COMMUNITY CORPORATION, 137 Fifth Avenue, New York City 10010, (hereinafter "APPLE") and (Hereinafter "TEACHER"), for the one year period starting , 197 :

APPLE agrees to publish and distribute a Catalog listing and describing TEACHER's course(s) and a relevant summary of TEACHER's training and experience, and to continue publishing such listings and any modifications thereof in each of its consecutive Catalogs for the one year period, above, at APPLE's sole discretion.

TEACHER agrees to teach the course as described in the Catalog and to assume sole responsibility for the content, structure, and conduct of the course. TEACHER agrees to provide all facilities and materials required for the Course. TEACHER agrees that during the first month, he/she will contribute to APPLE the revenue from eight (8) hours of teaching, such revenue to be computed based on one average class section (the total income from that month's sections divided by the number of sections taught).

TEACHER will indemnify APPLE and hold it harmless against any and all claims, demands, damages, or costs, including legal fees, which APPLE may incur by reason of any action or proceeding against APPLE resulting from TEACHER's acts or ommissions in connection with TEACHER's course or any breach of this Agreement.

APPLE agrees to collect and transmit to TEACHER Fifty ($50) Dollars received as tuition per section for teaching said Course, plus Twelve Dollars and 50/100 ($12.50) for each student in excess of five (5) completing Course Admission Cards. All payments, computed on the number of signed authorized Cards collected by TEACHER and turned over to APPLE, will be made upon completion of the Course.

TEACHER agrees to include a ten minute introduction to Course at which time the student may choose to take part in the Course by signing and handing in the Course Admission Card. If the student chooses not to take the Course, it is understood and agreed that TEACHER shall not be entitled to any share of that tuition.

TEACHER may cancel a listed course with APPLE's written permission only. If TEACHER does not complete teaching the Course, TEACHER agrees to pay APPLE a One Hundred ($100) Dollar administrative fee. APPLE may cancel a Course for cause.

APPLE agrees to use its best efforts to provide TEACHER with a comprehensive medical insurance plan under a group plan covering nonemployees at minimal cost to TEACHER after TEACHER's third consecutive month of teaching under this Agreement.

TEACHER will permit other teaching members of APPLE to attend TEACHER's course(s) free of charge if such course(s) is not fully registered with paying students.

Any breach by TEACHER of this Agreement will be grounds for termination of this Agreement. In addition, APPLE shall have the right, in its sole discretion, to remove TEACHER and/or provide a substitute for TEACHER.

TEACHER warrants and acknowledges that she/he is qualified and/or licensed to teach the described Course and that TEACHER is an independent Contractor and not an employee of APPLE. TEACHER recognizes APPLE is not a school but is a skills exchange providing administrative services to facilitate and create the opportunity for TEACHER and students to meet.

IN WITNESS WHEREOF, the undersigned parties have executed this Agreement this date.

APPLE SKILLS EXCHANGE
div. APPLE COMMUNITY CORPORATION

TEACHER

423.15

apple
skills
exchange

CATEGORY________________

Catalog Information

PLEASE PRINT CLEARLY

COURSE TITLE____________________________

TEACHER ____________________________ COURSE #____________

ST. & CROSS ST.__________________________

COURSE DESCRIPTION(please include specific information on subject matter, teaching techniques, results or goal of the class, etc.)

_____ ___-hr. sessions. Sec.A: ___., __ to___; Sec.B: ____., __to___;
Sec.C: ___., __to__.

Additional secs., workshops, special dates, etc.____________________

TEACHER BIOGRAPHY 25-40 words) ____________________________

CLASS LIMIT(maximum)_______ MATERIALS FEE $_______

CONTRACT SIGNED __________ TEACHER SIGNATURE____________________

APPLE HAS FINAL EDITING PERMISSION

137 fifth avenue new york city 10010 533-1107

423.21

Please keep us informed of changes in your address

COURSE TITLE ____________________

Your Name ____________________ Social Security #. ____________

Address ____________________

City, ____________ State, ____________ Zip ________

Phone (Day) ____________ (Eve) ____________

Staff Use Only, Please TchDep ______

# ________ T ________

Loc ________

# ________ T ________

Loc ________

Rcvd ______ Pre# ______ Enr ______

Reg ______ Tcw ______ Ttl ______

TIME OF CLASS. If you are providing the place for your class to meet, please enter the day and time of class below. If you wish the Free School to schedule a space, please complete this entire section. Scheduling priority will be given to volunteer teachers. **Please indicate a broad range of possible times.**

Number of meetings per week ____________

Number of hours per meeting ____________

Day or days preferred: Warning: Please give us a broad range

(listed in order of preference) ____________

Can start as early as ____________

Can start as late as ____________

LOCATION OF CLASS. We encourage you to provide a place for your class to meet if possible. The Free School has limited classroom space. If you wish the Free School to provide a space, please indicate what type of space you need (classroom, etc.)

I can provide a location for my class. It will meet at: ____________

I need a space for my class. These are my needs: ____________

YOUR FEE. Determine your fee on a per-student basis. The Free School's registration fee is added to your fee to produce the class price. Your Fee $ ________

DURATION. This class will meet for _____ weeks.

ENROLLMENT. Class enrollment will be limited to _____ students, or the maximum capacity of the room.

gned) (Date)

Interviewed by Other classes?

PERFORMANCE DEPOSIT. New instructors, or those who require a minimum enrollment greater than four students, must place a $20 performance deposit with the Free School. The deposit is refunded at the end of the class session if all goes well. Your deposit will not be refunded if you cancel any class that has four or more students in it.

Amount ________ Receipt# ________ by ________ Date ________

The Community Free School reserves the right to cancel any class at any time for any reason. Students are issued full refunds for all cancelled classes.

COURSE DESCRIPTION. Please type or print your course description below. Maximum length is 125 words. Descriptions longer than 125 words will be cut arbitrarily. If you are supplying materials, music, texts, etc., be sure to include that information in the course description. If students must pay extra for these items, it must be clearly noted in the course description.

Please read instructions carefully.

(Continue on back if necessary)

423.22

Course Description, Cont.

DO NOT WRITE BELOW THIS LINE, PLEASE

Drop/Tr (indicate section # & date)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Section Two

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

18 19 20 21 22 23 24 25 26 27 28 29 30

Registration/Section One

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

18 19 20 21 22 23 24 25 26 27 28 29 30

Waiting 1 2 3 4 5 6 7 8 9 10

Special Info

Staff Use Only, Please

______ Titl ______

Na ______

Ph ______

Titl ______

423.31

dfu

TEACHING INFORMATION

___________Term begins__________

Course descriptions due:

________ if DFU provides space

________ if teacher provides space

We're glad you have expressed an interest in teaching at Denver Free University. It is a rewarding project and we hope you'll join us. As background, DFU was started in 1969 and functions to coordinate those interested in sharing a skill, knowledge or experience with those people interested in learning with the minimum amount of time, money, and hassle. The "free" refers to freedom and the least amount of requirements or censorship. Responsibility is a key element in all the operations.

WHO CAN TEACH AT DFU?

Anyone can teach or organize anything that s/he feels capable of teaching. The course, project or study group is limited only by your imagination. Teachers are not considered employees of DFU.

WHAT ABOUT LOCATIONS?

Half of the courses are held in places provided by the teachers in their living rooms, offices, apartment game rooms, public rooms, etc. DFU rents some spaces such as dance areas, classrooms, small rooms, and a studio for those who cannot provide their own space. This is given on a first-come, first-served basis, and a key deposit may be required.

HOW LONG ARE THE COURSES AND WHEN ARE THEY?

The standard term at DFU is eight weeks with four terms a year, but you can determine the format best suited to your needs. One day workshops, one evening seminars and ongoing groups are also included. When you list the term length in the catalog, it's important that you complete the full time since students are entitled to what they pay for.

You may choose the day and time. For your consideration, the evening and weekend classes seem most popular, but the number of daytime classes is increasing. Most classes meet once a week for 1½-2 hours, but again the schedule is up to you.

If you are asking DFU to provide space in the evening we do ask you to fit into a schedule. Because of cost considerations, we use each space for two classes each night with break time at 7:30, eg classes at 6:00-7:30 and 7:45 - 9:15. Both times seem equally popular.

WHAT ABOUT CLASS SIZE?

You determine the size group you would like to work with. It is suggested you add a couple students when you state the limit to compensate for the no-shows and drop-outs. It is very difficult to be certain how many students will enroll in a course, but we have some indicators. Please feel free to discuss this. A well-written course description makes a difference.

The DFU policy is that any teacher with five or more students must give the course as indicated in the catalog. If fewer than 5 students enroll, we leave the options up to the teacher but encourage you to meet once with the group. Many people find these smaller classes more rewarding and personal. If you decide to cancel a low enrollment class, you must notify the students and DFU by mail or phone so refunds can be arranged. This is very important.

WHAT ABOUT EXPENSES FOR MATERIALS, EQUIPMENT, ETC.?

The materials fee is designed for expenses that would be out of pocket costs for the teacher. It is collected by the teacher, not DFU. The fee should be itemized on the course form under "Materials Fee" for inclusion in the catalog. If you plan to collect fees and purchase the materials in bulk, indicate that; if you expect the students to bring the materials to the first class or otherwise purchase them on their own, please describe needs and possibly indicate where available.

CAN TEACHERS BE PAID FOR TEACHING AT DFU?

Most of the teachers are volunteers and we encourage people to volunteer for the rewards inherent in teaching without pay.

There is a tuition program for those who wish to charge for their teaching time. We ask that everyone teach one term as a volunteer so that we may get feedback from the students. We feel that it is the students' privilege and responsibility to determine whether a teacher can communicate the subject and whether s/he does as the course described. Then DFU can feel right in asking the students to pay more for a class.

Tuition per student is agreed upon between the teacher and DFU within policy guidelines. To cover the cost of additional bookkeeping and mailing, a $10 listing fee ($5 for a seminar) is collected for each tuition course before the course form deadline. Tuition is paid to teachers in two payments during the term. All people interested in being a tuition teacher must call and arrange for a meeting with the Class Coordinator.

HOW DO I ARRANGE TO TEACH?

1. Read these pages completely.
2. Meet with the Class Coordinator to discuss your ideas.
3. Plan the course & fill out both sides of the course form completely (this can be done before or after the interview).
4. Return the form before the course deadline. There is a deadline for those requesting space and a final deadline.
5. Go to the class as scheduled and enjoy!!

WHAT HELP CAN I EXPECT FROM DFU?

We are here to help you as much as possible so let us know what you want. Specifically:

- mimeographing facilities at the office at cost
- suggestions for contacts for low cost duplicating, xeroxing, projectors, etc.
- publicity ideas
- sponsorship fund grants awarded each term for special projects.
- Teacher Seminar each term for group process techniques, course planning, motivation hints, etc.
- Description workshop for help in writing better course descriptions
- Student feedback forms to help you know your areas of strength and those that could be improved

WHAT DOES DFU DO FOR ME AS A TEACHER?

The staff prepares and distributes about 28,000 catalogs designed to attract students to the courses you are offering. We handle registration and provide you with a list of students enrolled. Then we handle late registration until the first meeting of your class and refunds until the second meeting of the class.

During walk-in registration, you have the opportunity to meet and share with prospective students in the Exchange.

The Teacher Potluck Dinner is held each term so that teachers can meet and enjoy an evening together.

Each teacher is entitled to a waiver of the registration fee and one DFU course fee of $4 for each course that is taught. You must pay any tuition costs. If necessary, you can use this credit in a later term -- talk to the staff to arrange.

Hope to hear from you about arranging to teach. We will be happy to answer any other questions. Office hours are 10am to 6pm, Monday through Friday. Phone is 832-6688.

Revised 9/77

What Is Denver Free University?

A Place to Share

DFU is a place where people are invited to share of themselves — students as well as teachers. We try to keep the atmosphere relaxed so that people can share of their emotional and personal selves as well as of their intellectual selves. Sometimes, class discussion happens after a potluck dinner at a member's apartment. Often, when the formal class period is over, small groups find their way to coffeeshops to continue the discussion.

DFU offers people a low cost means of sampling ideas, skills, and activities. Someone who thinks that they might like a subject can experience it with a minimum of investment of money and effort.

No Entrance Requirements

Anyone can teach a course if he feels himself qualified. Anyone can take a course regardless of age or degree of education. There are no requirements for entrance to the Free University, degrees are not granted, grades are not given. We believe that learning is not complete when one person gives knowledge and another absorbs. Education is a sharing experience where all members of the class may both give and receive, where everyone is a student, and everyone is a teacher.

A Free Market in Ideas

One of the most important ideological foundations of DFU is to be a Free Market in ideas. No matter how controversial a topic may be, or how extreme the teacher's position, the administration will not prevent its being offered to the public. We leave the decision of whether or not to explore a topic to the people, not a board of censors. We will not compromise this principle of free exploration. It is our cornerstone.

423.34

In order to remain free from outside censorship, DFU depends entirely on student registration fees for the normal operating expenses of the program. We will solicit gifts and grants for special projects from other organizations, but for our day to day operations we must maintain self-sufficiency, accoutable only to

"Students in my classes get so happy when they finish a project that teaching is a real high for me. Many of my former students are now personal friends."

Julie Swango, Artist.
Teacher of Jewelry
Fabrication and Art-Metal
Crafting

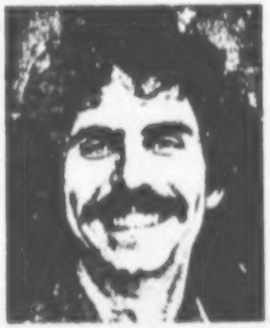
"I use DFU as a means of exposing people to some of the vital issues of global survival."

Jim Fowler, Environmental
Activist. Teacher of
Organic Gardening, Global
Futures, Political
Systems.

Meet a Few of our Teachers

"DFU for me holds the potential for freedom in teaching and freedom in learning when the structure of the total learning experience is at a minimum and the enthusiasm for teaching and learning is at a maximum."

Susan Ward, Musician.
Teacher of Music Theory
and Stringed Instrument
classes.



"Teaching at DFU is not 'teaching' but initiating discussion upon which ideas are shared. A participant is both teacher and student. Because of this, I feel that DFU is one of the few learning institutions in Denver which fully maximizes the individual's learning potential and lets the teacher participate in the learning process."

Paul R. Huffman, Architect.
Teacher of Community
Development and
Environmental Design
courses.

Would You Like to Teach With Us?

DFU is always on the look for good volunteer instructors. You need not have previous training or certification from any school. If you know the subject well then we invite you to share your knowledge with others as a volunteer. It is a rewarding experience!

Most DFU courses meet just one session per week for 1½ hours. You may have more sessions if you wish. Most classes are held in the evenings, but day and weekend courses are also popular.

Our terms are 8 weeks long. We will have 5 terms this year according to the following schedule:

Early Winter:
Course descriptions due Oct. 22
Registration begins Nov. 22
Classes begin week of Dec. 3

Late Winter:
Course descriptions due Dec. 24
Registration begins Jan. 24
Classes begin week of Feb. 4

Spring Term:
Course descriptions due Feb. 27
Registration begins March 27
Classes begin week of Apr. 7

Summer Term:
Course descriptions due Apr. 29
Registration begins May 29
Classes begin week of June 9

Locations

A majority of DFU teachers hold thei classes in their own homes or studios. This i preferred because your own place is less form and more comfortable than a regular clas room. For large classes or classes requirin space to move about (dance, yoga, etc.), DF has access to some facilities — primarily thos of churches and school buildings. We will c our best to provide good meeting space f teachers who request it.

Tuition

Although DFU stresses participation volunteer teachers, a small tuition progra exists to enable professional educators to ea a salary for teaching. For details of th program, call the Class Coordinator

WINTER TERM

PLEASE ACCERT THIS INVITATION TO TEACH WITH DENVER FREE UNIVERSITY IN THE NEXT TERM BEGINNING JANUARY 23.

We need to have the enlosed course form from you by,

MON.NOV. 14	**FRI.NOV. 18**
if DFU provides the location	if you provide the location

Some of you are currently teaching. We hope the classes are going well and encourage you to offer a course again in the winter.

Please call for an appointment soon to talk with Tracy Dunning, the Class Coordinator, so you can avoid waiting as the deadline chaos approaches.

* * IMPORTANT DATES * *

Nov. 3, Thur. - Description Workship for teachers*
Nov.14, Mon. - Course Deadline if DFU provides space
Nov.18, Fri. - Course Deadline if you provide space
Dec.16, Fri. - Catalogs available
Jan.15,Sun - Teacher workshop:details later or call
Jan.21, Sat. - Teacher Potluck Dinner
Jan.23, Mon. - Classes start

*DESCRIPTION WORKSHOP? Writing a course description so that it conveys what you want to do and so that it attracts the kinds of students you want can be a problem. Tracy Dunning and Susan Spragg will conduct a free short workshop for DFU teachers. We'll be discussing the various styles of classes: lectures, project-centered groups, group discussions, rap groups, and encouraging you to clarify what you want your class to be, We'll help each other to write course descriptions that convey that information to potential students. Call to let us know if you are coming.
THUR. NOV. 3, 7:45-9:45, 1607 RACE

Our teachers an important part of what DFU is all about. Please let us know what we can do to make your teaching experience more enjoyable. Your feedback is necessary. If you need more forms, call right away.

Winter Term is traditionally very successful -- hope you'll offer a course, discussion group, project or seminar.

Looking forward to hearing from you,

DFU staff

denver free university

423.37

COURSE DESCRIPTION FORM

NAME OF COURSE ____________________

ORGANIZER'S NAME ____________________
(Person to receive mail about this course)

ADDRESS ____________________
City Zip

PHONE: Home ____________ Work ____________
May we give both numbers to inquiring students? Yes___ No___

ADDITIONAL ORGANIZERS ____________________

STAFF USE ONLY Course #	
Process	
Forms	
Typed	
Listing Fee	
Tuition	______
DFU Fee	______
Total	______

FEES

Check one:

☐ Volunteer Teacher

☐ Tuition Teacher -- An interview with the Class Coordinator and approval for tuition status are required. Non-refundable $10 Catalog Listing Fee ($5 for seminars) must accompany each course form from tuition teachers.

Requested tuition per student:______ (not including DFU course fee)
This must be approved by DFU; there is a maximum set by the Board.

MATERIALS FEE: List any cost to the student for materials and specifically what the fee will be used for. This will be in the catalog; however, DFU will not collect it for you.

____

____

____

SCHEDULE	Day of Week	Time (see NOTE below)	Date of 1st Class
Section 1:			
Section 2:			
Section 3:			

LENGTH OF COURSE: Number of weeks or days ____________

____

LOCATION: ____________________

NOTE: If you find it impossible to provide space for this class, be sure you have read the requirements in the Teacher Packet for scheduling space through DFU and write "DFU Provide" in the location space above. (Usual evening times are 6:00-7:30 and 7:45-9:15.)

CLASS SIZE: Limited to ____________ Unlimited ____________

[illegible] you organize an ADDITIONAL SECTION of this course if demand warrants? ____________
We will call you during registration to get dates and times if the section listed above fills quickly.

denver free university

423.38

#	COURSE NAME

COURSE DESCRIPTION: Write your description as you would like it to appear in the catalog. Include topics the course will cover, possible projects, class format and goals. LIMIT: 100 WORDS (50 words for seminars including biography) Longer descriptions will be edited.

TEACHER INFORMATION: Write any information about yourself and your background that would be of interest to prospective students. LIMIT: 30 words

Your Name

AGREEMENT

The teacher agrees to conduct the course for 5 or more students (unless otherwise stated). S/he agrees to meet the first class or notify all students if there are fewer than the minimum.

Major changes in this form after the course deadline may necessitate cancellation of the course. If you must cancel a course after the catalog is printed, notify the DFU office immediately. If you do not honor this agreement, we may not be willing to offer courses for you in the future.

This signed course form constitutes an agreement between the teacher and the Denver Free University. It is understood by both parties that the relationship between them in no way constitutes an employer-employee relationship. Teachers are considered independent contractors and perform their teaching through DFU at their own discretion and at their own risk. DFU provides administrative services to facilitate in this teaching.

Signature

Date

denver free university

dfu

1122 East 17th Avenue
P.O. Box 18455
Denver, Colorado 80218
(303)832-6688

the skills
EXCHANGE
a learning community

423.41

October 14,1977

POLICIES and PROCEDURES

1. The Skills Exchange is responsible for publishing and distributing a catalogue listing and describing the teacher's course and his/her backround and experience. Course descriptions should be 75-100 words in length, teacher biographies, 25-35 words in length.

2. The Skills Exchange will keep its books open to all teachers and will publish a financial statement at least every quarter.

3. Course may be withdrawn from the catalogue at any time at the discretion either of the teacher or the Skills Exchange. **Teachers unhappy with a decision made by The Skills Exchange may appeal the decision to the Board of Advisors.**

4. The Skills Exchange will refer questions and inquiries about a particular course that cannot be answered at the office or from reading the catalogue directly to the teacher.

5. The teacher will provide the Skills Exchange with a guideline of the maximum and minimum number of students that may be enrolled in the class. Once the minimum number of students is enrolled, the teacher guarantees that the class will be taught.

6. The Skills Exchange entrusts the teacher with the responsibility of requesting any student disrupting their class in any way be removed from the class.

7. Teachers must take time during the first session of their course to give an overall introduction to it so that students may decide whether they intend to remain for the entire duration. This should be done before students are requested to sign their student agreement cards. Those students who do agree to remain will sign their cards and leave them with the teacher.

8. All students who participate in a course must be enrolled through the Skills Exchange. The Skills Exchange will collect student registration fees and will handle all administrative matters related to student enrollment, refunds, etc.

9. Teachers must pay a $20.00 non-refundable registration fee in order to appear in the catalogue. This fee is renewable each year.

10. Students may withdraw from a course any time before the second session by returning the unsigned student agreement form to the Skills Exchange. They will receive a full credit refund or a cash refund less a $5.00 administrative fee.

11. The Skills Exchange will pay teachers fifty percent (50%) of student registration fees for those enrolled in their courses who return signed student agreement forms. Teachers should return these forms to the Skills Exchange as soon as possible after the first session. Payment will be made at the teachers' meeting (usually the third Sunday of the month) or by mail to those teachers who cannot attend.

12. Teachers are entitled to enroll free of charge in any Skills Exchange course that is at less than full enrollment at the time of the first session.

13. Standard fee guidelines for Skills Exchange courses are $25.00 for 8-12 hours, and $35.00 for more than 12 hours. Slightly higher fees will be considered for a course where necessary limitation of student enrollment results in semi-private instruction.

14. Skills Exchange courses will generally be structured so that they can be completed within one calander month.

15. After the completion of a course, teachers are responsible to offer further opportunities for learning to those students interested in continuing. The teacher has the choice of offering such "advanced" courses either through the catalogue or by private arrangement with students. In the latter case, the teacher is free to keep the entire amount of whatever fee is agreed upon between the teacher and the student.

16. If a teacher cannot meet the precise schedule requirements of a course as printed in the catalogue for any given month, it is his/her responsibility to make arrangements that are satisfactory to all students enrolled in the course.

17. If a teacher cannot teach a course that he/she has already listed in the catalogue for any given month, it is that teacher's responsibility to find a suitable replacement.

It is everyone's responsibility to act like civilized human beings at all times with a special dispensation applied to the Skills Exchange staff at particular moments of extraordinary stress.

TEACHER/FACILITATOR'S AGREEMENT

423.51

YMCA
at the
University of Illinois
1001 S. Wright Street
Champaign, IL 61820
344-1351

In recognition of the mutual obligations of such a relationship, the University YMCA enters into agreement with ____________________ that he/she will serve as instructor on the dates and in accordance with the terms stated below.

1. Title of Course/Program ____________________
   Dates ______________ to ______________
   Day and hour of class meeting ____________________
   Location ____________________
   Holidays and other days classes will not meet ____________________

2. Compensation and related matters: In return for the above services, the YMCA agrees to pay the instructor ____________________
   to be paid as follows ____________________
   Instructor is classified as an independent contractor.

3. Cancellation: The YMCA may terminate the agreement upon five (5) days notice; compensation will be apportional for hours taught, in case the instructor fails to cooperate in carrying out these responsibilities.

4. Minimum enrollment: The YMCA reserves the right to cancel this program/course before the first session if advance enrollment is less than __________, or after the first session if enrollment at that time is less than __________. In the latter case, compensation will be apportional.

5. Each instructor/facilitator shall keep an accurate attendance record and shall submit it at the end of each class session. (Place in campus program associate's mailbox.) Each instructor/facilitator shall submit a written evaluation of the class/program including interest, problems, ways to improve class, etc., at the end of class/program term.

6. Each instructor/facilitator assumes these responsibilities with the understanding that in case of unavoidable absence (example: illness, death in family, etc.) on his/her part, he/she will notify the YMCA in advance and will supply a qualified substitute acceptable to our office, or arrange make-up classes.

Agreed for the YMCA	**Agreed by the Instructor/Facilitator**
Signature ______________	Signature ______________
Title ______________	Date ______________

423.52

__________________ Semester, 19__

University YMCA

PROGRAM WORKSHEET

Program/course title:

Day:

Date(s):

# of weeks:

Time.

Room:

Facilitator/teacher:

Occupation:

Home Address:

Business Address:

Home Phone:

Business Phone:

Background:

Taught this program before:

Training:

Description of course:

Class size limit:

Materials needed/type of facility needed:

Teacher's salary:

Student fee:

Processing

_____ contract

_____ room reservation

_____ calendar

_____ registration form

YMCA at the University of Illinois

Communiversity Information Sheet for Instructors

The University YMCA Communiversity is designed to provide broadening learning experiences to meet the varying needs and interests of the university and community. Good instructors are essential in accomplishing this goal. The Y tries to retain instructors who:

a) possess a skill or expertise in a subject

b) possess the ability to relay this information to others

c) enjoy helping adults to learn.

VALUE FOR PARTICIPANTS. Learning for fun, self-improvement and skills-development, without the pressure of grading, are important values for participants. Communiversity programs also provide a means of meeting new people and of developing a sense of personal growth through concrete achievement. Also, by obtaining basic information, an individual may continue the process of self-education.

VALUE FOR INSTRUCTORS. Teaching these courses provides an outlet for instructors' talents and expression. It also provides a means of testing abilities as a teacher, refining and expanding knowledge, and of interacting with persons eager to learn about the instructor's special talent.

CLASS STRUCTURE. Communiversity courses are generally informal sessions, designed by the instructor. They can consist of discussion and/or demonstration and participation as appropriate. Classes meet once a week for 1-3 hours depending on the subject matter.

FACILITIES. The majority of our courses are held within the University YMCA. We try to provide other locations if special facilities are needed, though we can make no promises. On occasion class locations might be changed during the semester due to the high usage of the Y. If this occurs, the instructor will be notified in advance if at all possible. Instructors should check with the attendant at the reception desk if a problem occurs.

EQUIPMENT AND SUPPLIES. If special equipment is needed for your course, arrangements should be worked out when the contract is completed. Communiversity is able to provide some duplication services and audio-visual equipment. If the instructor feels other materials are necessary, the request must be submitted during course scheduling. The request will be carefully considered by Communiversity staff as we are operating within a very limited budget.

PUBLICITY. Communiversity utilizes a variety of media in order to publicize its programs. We publicize the courses as a unit, however, not by individual courses. The primary source of publicity will be through a promotional brochure, newspaper ads and flyers. Where possible, community service announcements will be broadcast over the radio and television. Instructors can help publicize the program by informing friends, fellow workers and even enemies about Communiversity!

(over)

REGISTRATION. Registration for courses will take place during the first three weeks of each semester (one or two weeks in summer), and courses will begin during the fourth week or any time thereafter. Registration fees and instructors' salaries will be determined at the time that the instructor and Communiversity establish plans for the course. The Y collects all registration fees and furnishes each instructor with a class roster of students.

HELPFUL HINTS

* Teaching adults is different from teaching children. Your students will bring an array of talents and experiences to class. Respect their experiences and utilize their resources. Try to relate new material to familiar material, convey the practical applications as well as the theoretical understanding.

* Be dedicated to your task; teaching can be hard work, but it's also rewarding. Be concerned about the growth and development of your students. Be open and candid with your students, communication is the key to all successful teaching.

* Please comply with our requests to keep attendance, distribute evaluations, etc. This information will be helpful in improving our program.

* If questions or problems arise, don't hesitate to call the Communiversity staff. That's what we're here for.

AH:lr
9/6/77

423.61

Teacher Deposits

Editor

Spring 1978

The Wichita Free University experienced two teachers with large classes skipping out on the classes before they started. The Free U. asked what other free u's do to prevent this sort of occurence. A survey was done with about eight free u's to find out what they do to prevent teachers from skipping out.

No free u's with volunteer teachers have a deposit plan. Those free u's who pay teachers sometimes had a plan, sometimes not. It did not seem to be a big concern with many free u's. Since that is the case, one might want to consider waiting to see if the skip outs reoccur. If they do, you might want to have a small deposit $5-$15 for new teachers, and waive it (because it does cause administrative hassle and look bad) for new teachers you know or feel good about. A free u might also tighten up the interview procedure to try to weed out the "flakeys" before they flake.

1. Open University, Washington, D.C. $15 deposit for new teachers, they get it back. No deposit for old teachers, but may consider it since some old teachers have been skipping out . In general, only 1 or 2 teachers per time, with small classes. Teachers are paid and this makes a difference. A minor thorn in Open U's side. Never the same teacher, of course. The deposit is no hassle to administer. Most of the skipping out by teachers can't be helped - death in the family etc.

2. Orpheus, San Francisco. Independent fee charging free u. Orpheus is run by a larger nonprofit educational organization called PRAAS. Orpheus makes each teacher pay a membership fee of $10 to PRAAS, plus a $2.50 fee for typesetting the course description. To avoid poor teachers, Orpheus requires full addresses or references extensively. An informal list of poor teachers is avaiable by word of mouth. Didn't seem to be a great problem with Orpheus.

3. Apple Skills Exchange, New York. Independent fee charging. Has a teacher contract with a clause stipulating that the teacher must pay Apple $100 if s/he does not complete teaching the course.

4. Community Free School, Boulder, Col. Independent fee charging. A "performance deposit" of $20 is required by all new instructors. The deposit is returned "if all goes well". Teacher must teach any class with over 4 students in it.

5. Communiversity, Champaign, Ill. Community agency sponsored, fee. Teacher contract stipulates that the teacher shall make appropriate arrangements for a substitute teacher or make up the classes missed.

6. Skills Exchange, Toronto. Dependent fee charging free u. A $20 annual fee nonrefundable; teacher's responsibility to find a suitable replacement if the person cannot teach.

7. Denver Free University, Independent, fees. Volunteer and paid teachers. Denver used to have a deposit, but discontinued it awhile ago. Only 0-1 teachers skip out each term out of 250 teachers, so it isn't a great problem. Tracey noted that there is no difference on copping out between volunteer and paid teachers, so volunteer teachers don't cop out more than paid ones. When they do, the class is usually given a refund. Tracey didn't seem concerned about this. The reason the deposit was dropped, according to Candace, was that "teachers aren't as flakey as they used to be." Free u's are coming of age.

8. Experimental College, Seattle, college sponsored, fees. None. Only a couple of teachers have failed to teach in the last ten years.

Teachers are People.
Find one and talk
awhile.

Briefing Teachers

Editor

Spring 1978

Teaching in a free university is a different experience. But we come to any learning situation with only the models of what learning is about from the traditional school setting, consumed with discipline, dusty chalk, and straight rows.

So, if it is at all possible, it is wise to have your teachers briefed in some way as to what they are getting into. One teacher approached the free u. to teach, and presented the free u. staff with a reading list of his class consisting of about ten books and 20 articles. He had to be informed that the students would be mainly working adults, with not enough time to read one book, much less ten.

If teachers know what they are getting into before the class starts, then they can prepare themselves attitudinally and practically for what the class will expect from the situation. There are several ways to brief teachers.

One way is to give them a pep talk during your interview, either in person or over the phone. Find out what the teacher expects and what information you can provide that she or he doesn't already know.

Another way is to provide each new teacher with a short pamphlet describing the free u. and how teaching at a free u. differs from other situations. The most widely used pamphlet is "Teaching Free; An Introduction to Adult Learning for Volunteers and Part Time Teachers," written especially for free university teachers. It is available for only 25¢ for ten or more copies from the Free University Network. A sample is located in the pocket of this manual. Other free u's have written their own materials, taking some things from other publications and adapting it to their own local situation. The pamphlet idea can cover a great amount of territory, from drop outs to methods of teaching. Teachers can skim what they know, and check out sections they are not familiar with.

Still another way is to have a teachers' night at the free university and to brief them as a group. This has a lot of appeal because people can ask questions, you can use role playing and other fun devices, and the session itself will be a fun and productive time. But free u's using a teacher night have rarely gotten more than one-third of their teachers to attend. You might think of gimmicks to get teachers there, such as passing out their class rosters at the meeting.

A final method has not been tried to our knowledge, and that is setting up a slide/tape show in the office for new teachers. In this way, you can give the new teacher a lot of information in a colorful enjoyable manner, and not have to repeat your speech a hundred times each session. The slides and tapes would illustrate what to expect from the class, how to teach, and that preparation is essential...

Following are other pamphlets briefing teachers on the free university.

In this Style 10/6

Information Sheet

CAMPUS YMCA COMMUNIVERSITY

1001 S. Wright St., C.
344-1351

The Informal Class Idea - As part of its spring, 1977, program of activities, the University YMCA initiated a series of non-credit courses and activities (Communiversity) designed to provide students and members of the community opportunities for self-development and enjoyment in special areas of interest. At the present time over 20 separate course offerings are available each semester.

Values for Participants - Learning for fun, self-improvement and skills-development without the pressure of grading are important values for participants. Communiversity programs also provide a means of meeting new people and of developing a sense of personal growth through concrete achievement. Also, by obtaining basic information, an individual may continue the process of self-education.

Values for Instructors - Teaching these classes provides an outlet for the instructor's talents and expression. It also provides a means of testing abilities as a teacher, refining and expanding knowledge, and of interacting with persons eager to learn about the instructor's special interest.

Class Structure - Communiversity classes provide 3-35 hours of instruction consisting of discussion and/or demonstration and participation as appropriate. Classes usually meet once a week for 1 1/2 hours (check the Communiversity catalog for the times of your class choice). Classes are limited in size, as deemed appropriate by the instructor. Classes are usually scheduled in the early evenings Monday - Thursday, because they seem to be the most popular class times. However there are a few Saturday morning and Sunday afternoon classes.

Registration for Classes - Anyone may register for a Communiversity class at the University YMCA's reception desk. Registration forms must be filled out completely. Registration is on a first-come, first-served basis. Phone-in registrations are not taken unless class is offered free. Fee is due at registration.

If a minimum number of students are not reached, the course may be cancelled and a full refund will be sent to registrant.

Once a maximum number of people is reached, a course will be closed and a waiting list will be taken. If another class is added or people drop out of the class, the YMCA will try to contact persons on the waiting list. Being placed on a waiting list, however, does not guarantee entrance into a course.

Registrants are asked not to sign up for a class and then request a refund. This is an inconvenience to the registrant, the Y and others who are interested in enrolling in this class.

(over)

Refund Policy - There is a $2 non-refundable registration fee in the cost of each class. If a registrant withdraws from a course, the course fee, minus the registration fee will be returned. Refund requests will be accepted until Sept. 26, 1977. Payments of refunds will take approximately 3 weeks.

Note: The fee for Responsible Assertion Training is non-refundable.

Locations - Most Communiversity classes are held at the YMCA, 1001 S. Wright, C. The exceptions are noted in the catalog under the respective class.

Class Communiversity - The Communiversity Coordinator, Anne Heinz, with the assistance of students and staff, organizes, plans and directs the program. The coordinator develops course ideas, recruits instructors, assists the instructors in organizing their courses, makes reservations for class meeting space, arranges publicity for the program, plans and supervises the registration process, and continually evaluates and revises the program. If you are interested in becoming involved in this process, call the Y. We need volunteers!

Class Planning - Instructors/facilitators plan and develop their individual courses, letting the nature of the information be their guide. Much as any teacher does, instructors establish a basic outline to be followed allowing for flexibility and variation as needed as well as plan for supplies and reference materials. Many of the instructors are paid for their services, although there are variations in payment because of the unique nature of some classes, and some teach for free.

Fees - There is no standard fee for a Communiversity program--cost is relative to each course. Maintaining a fair price is of prime importance since the University YMCA is committed to offering programs for free or at a minimal cost.

For More Information - Call 344-1351

AH:lr
8/23/77

424.21

TEACHING AT THE FREE SCHOOL

Community Free School
Boulder, Colorado 80302

Summer 1977

WHAT IS THE COMMUNITY FREE SCHOOL?

The Community Free School is a Colorado nor profit corporation organized to promote the freedoms to learn, and to teach. We facilitate the sharing of knowledge by connecting qualified teachers with interested students.

There are five regular, seven-week Free School terms each year, and two short "special" terms.

The Free School offers its educational opportunities to everyone, acting as a coordinator. Anyone can take a class, with enrollment on a first-come, first served basis. There are no requirements for entrance, no grades, no formal credit or degrees, and hopefully nothing to interfere with the direct experience of learning. We believe that education should be a sharing experience where all members of a class may teach, learn, and participate in the style they find most comfortable.

NO CENSORSHIP

Our goal is to promote freedom of education, the rights to teach and learn freely, no matter how controversial the subject. The Free School administration will never censor a course because of topic. We leave that important decision to the students.

In order to support this policy, the Free School depends on student registration fees for financial support. Gifts and grants do not constitute the core of the School's operating budget, leaving us free from outside standards and interference. The Free School is accountable to its students.

ADVANTAGES FOR TEACHERS

Freedom. The Free School offers you the freedom and opportunity to teach. Publicity. We provide a listing of your classes in the Free School Catalog, which is circulated to everyone in Boulder County. We also advertise on radio and in newspapers.

Classrooms. We have access to some classrooms, and can handle your class if you can not. Often, a home or studio environment is more relaxed and comfortable for a class situation. Keep this in mind. Registration. The Free School handles all the details, including registration, drops, transfers, payment of teachers, insurance, etc. In fact, all student transactions must be handled through the Free University office to give full legal coverage. We provide teachers with an accurate list of names and addresses of all fully registered students. Advice. If you need help in setting up your course, please feel free to ask us. We don't know all the answers, but we're willing to help. We have an instructional brochure available, TEACHING FREE, published by the Free University Network. It is an excellent primer on teaching Free University courses, and is available for $1 at the office. Teacher Scholarships. We encourage Free School Teachers to get to know each other. We will waive the School's registration fee for any teacher who wishes to take another Free School class. You will still be responsible for satisfying the other teacher's payment. Limit: One for each class you're teaching. Service. Teaching through the Free School is good for everyone. Its good for you, because it is often said that the teachers learn more than the students. It is valuable for the community, because you are helping people improve themselves. And it is valuable for the student, who can gain new skills or insights into your specialities.

We encourage teachers to volunteer their services, because we believe that there is a basic human need to share knowledge and that teaching especially for free, has many rewards for you.

POLICIES

LEGAL STATUS: Instructors and course leaders are not employees of the Community Free School. As independent contractors, you are responsible for reporting your affairs to the appropriate governmental agencies.

TEACHER DEPOSITS: A $20 performance deposit is required from all teachers who have not taught through the Free School before, or from teachers who have defaulted on their agreements in the past. The deposit is refunded at the end of the term, barring problems.

CANCELLATIONS: The Free School reserves the right to cancel any class at any time, for cause. This is not often done, but this right is necessary to safeguard student's rights.

MINIMUM ENROLLMENT: There is no minimum size for Free School Classes, but you have the option of cancelling the class with three or less students in it. If there are four or more students, however, the class must be held. If you cancel your class with four or more students in it, you may forfeit your deposit.

If you cancel your class, you must first notify the Free School office, and then all students who are registered for the class. Your assistance in contacting students will be greatly appreciated by the office staff. When contacting students, please let them know if they have the options of transferring to another class, getting a raincheck, or a refund check.

PAYMENT. The Free School collects your fees from the students, and this money is paid to you in two installments, one halfway through the classes, and the balance at the end. Teacher deposits should be refunded with the last check.

MONEY IN CLASS. Any extra materials fees, models fees, book costs, or any other expenses to the student, must be clearly stated in your course description, as published in the Catalog. You must not accept registration fees in class...this has caused some misunderstandings in the past. Send them to the office to register, or hav them mail their fees, along with an enrollment blank from the Catalog to the office. You may let people into your class for free, if you wish, and that is always a nice thing to do. But, as the Free School depends on its registration fees, and the fairness of the deals, all money transactions must take place through the office.

DROP DEADLINE. The deadline for students to withdraw from your class is published in each Catalog. It is usually mid way through the second week of classes, or two business days after your first class meeting, whichever applies.

OTHER PUBLICITY: Some course leaders choose to supplement the Catalog advertising with other forms of exposure, such as posters, announcements, etc. This is great, but make sure registration information, class days, and price are clearly stated.

KEYS AND EQUIPMENT: If you need a key for your classroom, get it before classes start. We have some projectors (overhead, slide) available, and these must be reserved a week in advance.

OTHER CLASSES ELSEWHERE: You may teach privately, or through another institution while teaching at the Free School, but CFS classes may not meet at the same time, and in the same place, as classes listed through other institutions. We occasionally have surplus classrooms time available, and you may rent this time for your private classes on a first-come, first serve basis.

LIABILITY. Students must sign liability waivers for certain types of classes. As the Free School assumes no responsibility for the content or format of any class, students in classes which involve personal danger should sign liability waivers when they register.

FEEDBACK: We encourage feedback from both teachers and students on teacher performance, class value, office procedures and administration, and general policies. Staff members may from time to time visit your classes, and you are encouraged to communicate with us often, especially when you are not happy.

DISCRIMINATION: The Community Free School does not allow discrimination against teachers or students on the basis of race, national origin, creed, religion, color, sex, age, sexual preference, political persuasion, length or absence of hair, place of residence, or any other artificial catagorization.

YOUR ROLE

Your big job is to have a successful class. Your students have come to you with the hopeful expectation that you have something to share with them. To do this effectively, you must approach your class realistically.

Consider your course description carefully. Does it accurately represent what you want to teach? Can you realistically cover that amount of material in the alloted time and number of meetings? Are you going to need materials that must be purchased ahead of time?

Start with the course form. Your description, which you squeeze onto the course form, must be interesting and concise (150 words is the maximum.) Make sure you include a brief description of your qualifications in your area. When the form is filled out, show it to an office person who deals with courses. That person will be able to help answer any questions you have at that time. Off it then goes to the Catalog.

Once the form has been sent to the Catalog, it is very difficult to make changes to it. Often, attempts to update course forms results in incorrect information being printed in the Catalog. So, all changes must be in writing (with a date on it). This isn't just a harsh rule, its the best way to deal with the situation. Late changes are difficult to handle.

Keep in touch via telephone, to see how things are going. Check on scheduling, check on registration, stop by to say hi. Keeping in touch with the office keeps you better informed, keeps us better informed, and helps avoid disappointing students.

Pick up your class list on the first day of classes or the last day of registration. Look over your classroom or location, make sure you have all the necessary things lined up, like chalk, projectors, films, copying, etc. First impressions are important.

Pick up supplemental class lists after the drop deadline. That's a good time to notify us of any changes in your class time, location, etc.

Notify your students of any changes. The sheer volume of changes and announcements makes it impossible for the office staff to do much telephoning.

We'll help you get your class together as smoothly as possible But once you are in the classroom, you are on your own. Good luck, and remember, it pays to plan ahead.

MISC

BOARD OF DIRECTORS

The Community Free School Board of Directors meets every month. Everyone is welcome to attend, especially teachers. Call the office for exact time and location.

OFFICE HOURS

The office is usually open from 8:30 AM to 5:30 PM, Monday through Friday. There are two exceptions. We occasionally have staff meetings on Monday or Wednesday mornings until 10:00 AM. And, sometimes, we just have to close for a while, which we do.

AFFILIATIONS

The Community Free School is a member of the Free University Network, and is Regional Coordinator for the Network. Any schools in the Rocky Mountain area can contact the Free School for assistance in setting up, analyzing, or operating their program.

PRAXIS PROJECT HANDBOOK

INFORMATION FOR OUR FACILITATORS

INFORMATION GATHERED BY SALLY WARMACK

PRAXIS (prak' sis) A word that means ACTION which is based on REFLECTION which leads to another ACTION. It is thinking, then acting. But always, it is action based on a well-defined plan.

WITHOUT REFLECTION, ACTION IS MERELY REACTION.

March 1, 1977

424.32

WHO SPONSORS THIS?

THE PRAXIS PROJECT -- THE FREE UNIVERSITY IN TULSA -----

Praxis Project is itself a project of the United Ministry of Tulsa. The United Ministry is an ecumenical campus-community center of the Presbyterian, Episcopal, Christian (Disciples of Christ), and United Church of Christ denominations. The various programs coordinated by the United Ministry have developed in response to the needs of higher education at the University of Tulsa and in the surrounding neighborhoods and City. An emphasis is placed on personal growth and responsibility in terms of a religious tradition. The office is located at the Canterbury Center, a little beige house at 2839 East 5th Street, Tulsa, Oklahoma 74104. Our telephone is 939-5431.

WHAT AM I GETTING INTO?

Welcome to the learning explosion! People are interested in learning just about anything these days, from practical skills like repairing a toaster to philosophical issues such as zen and life after death. Whatever you can teach, there are twelve people out there interested in learning it. There are more people involved in adult education activities than enrolled in high school and college combined. People are retraining for second and third careers, learning how to read, preparing tax returns, discovering new hobbies, developing a different life style. There are a thousand reasons why people are interested in learning, but they stem from two relatively recent developments -- (1) a better informed public exists today (even the so-called uneducated are more information-wise), and (2) more time and energy is being devoted to personal growth and development.

Because of the diversity of needs, people come to a class for many different reasons. Some want to make little money, some want to expand their horizons, some want to "make up for lost time," some want recreation, some want to change society some want to meet other people. The plurality of adult learning today makes it exciting and challenging. Every person in the group has a contribution -- an idea, feeling or experience.

(taken from Teaching Free
by Bill Draves)

Other articles included in the Praxis Project Handbook are:

- * Why am I Teaching?
- * What Does the term Facilitator Mean?
- * How will my Participants Learn?
- * What is experiential Education?
- * Other special information

New Class Ideas

Sue Maes & Editor
University for Man
Manhattan, Kansas

Spring 1978

A large part of recruiting teachers, is the kind of class topic you are looking for. Free universities are different from standard adult education in that free u's offer a wide variety of interesting, creative, unusual and sometimes controversial courses. But those courses don't always just appear. There are usually some interesting and curious people on the staff willing to explore the unbeaten path to get them.

New class ideas keep the free u. alive and of interest. If you offer the same tired old courses every session, the public will soon lose interest. But a constant flow of new ideas and skills keeps the intrigue high.

Here are some techniques for looking for new class ideas:

1. OTHER FREE U CATALOGS are the best source for new class ideas. Make sure you are on the mailing list of other free u's and look through their catalogs. What is of interest in Poughkeepsie probably will be interesting in Amarillo also.
2. ORDER SOME GOOD MAGAZINES and look through them for the latest ideas. Make sure you are on the mailing list of some of the magazines that are on top of it all such as; East-West Journal, Coevolutionary Quarterly, Mother Earth News, and Seven Days.
3. ACCEPT FREE NEWSLETTERS if they come your way. While subscribing to every newsletter on the block is expensive, be sure to accept and read any free ones that come your way. Sue Maes found an article in a local mental health newsletter about problems faced by single people marrying people with children, and she quickly turned that idea into a course on "Meeting Your Stepchildren."
4. LOCAL NEWSPAPERS provide a continual source not only of new class ideas but people to teach them. Read the short notes, the group meetings, and be especially aware of programs and speakers. You can get 10-20 courses just by asking people who give speeches and talks on a topic to turn that talk into a course. What a challenge to turn that church society meeting notice in the

paper into a free u. course! But the ammunition is there if you have an inquisitive and open mind.

5. COMMUNITY DINNERS AND SOCIAL EVENTS provide a lively setting for people to talk about their interests. When you're out and about the town, you can meet people and quickly learn to ask a few questions about hobbies, work, current events, or whatever, and find out if the person has a new idea or talent that's "teachable".

6. CONTACTS IN KEY AREAS are an excellent and reliable source for new class ideas. Sue Maes has about five people in different areas who periodically update her on new people and trends in their field. These people don't teach the course themselves, but they put the free u. in touch with people who can, and they provide the latest information about happenings or new class ideas. Sue has a contact person in the arts (for crafts, arts, and artisans), outdoor and environment (for sports, recreation, biology, environmental issues, solar) and counseling (for interpersonal relations and personal problems, personal growth, relations between the sexes). The outdoor contact for example, recently told Sue of a new arrival in town who was into salt water aquariums. That quickly led to a class on the topic.

7. OLD IDEAS ARE NEW IDEAS too, and by looking through your own old catalogs you can find class ideas and old teachers who might be willing to do the class again. You can pick up on classes that were held one or two years ago, and are ready to go again.

The most important aspect about getting new course ideas is to have a free u. staff that is innovative, curious about life, and open minded. Sceptical free u. people have seen courses like "Dog Massage", "World Hunger", and "Swimming and the Effortless Effort of Zen" become successful courses. You don't have to be an expert in the area to set up a course on it. Says Sue, "I hear people talking about an idea, and I turn it into a class."

New class ideas keep the free u. a lively organization on the creative edge of knowledge. And lively and open minded free u. staff keep those new class ideas flowing.

Political and Social Action Classes

James Lohman, Director
Center for Participant Education
Tallahassee, Florida

Spring 1978

It is readily apparent from the CPE (Center for Participant Education) catalogue that we place a high priority on political and social action classes and programs. While we have had a fair amount of success with such classes, we are by no means privy to any magical mobilization potions or formulae. What success we have had seems to be attributable to several factors.

Certainly the overall political climate, and in particular the local manifestations of this mood, will be an important determinant of success in this area. We are fortunate in Tallahassee, home of the state capital and the state university, to have a large and active progressive community as well as a relatively receptive general populace. CPE has evolved a sort of chicken and egg relationship with the local (political) "movement" and by now, a certain amount of momentum has been established that serves to nurture this reciprocal arrangement.

One thing that we do is make ourselves highly accessible to any group, movement, or issue that wishes to structure regular meetings. We can reserve a regular meeting space (since we are an agency of Florida State University Student Government), print a blurb in our quarterly catalogue, assist with publicity, and make our office available to such groups.

If a class initially has trouble generating much interest it is sometimes the perseverance of the instructor or group leader that can get the class off the ground. In addition, if we feel that the class should be reaching more people we can help publicize it.

Of course, some classes have natural advantages over others in terms of a larger potential audience. In general, coalition-type political groups have far greater success than more narrow, sectarian interest groups do. The local anti-nuclear power group, "Catfish Alliance", for example, has been able to build a large and quite broad organization with just a little help from us. At the same time, small study groups that are relatively limited in scope can be extremely successful educational experiences for those involved.

How a course is presented, the tone adopted by the leader, and the educational tactics employed in the course tend to reflect the political orientation of the class and can effect the degree of success achieved. This is not the place for a discussion of alternative theories of tactics; suffice it to say that it is the task of each class to determine its own intent and priorities and that we try to work with the leaders to assist in reaching their goals.

In addition to CPE, the Tallahassee community boasts the Co-op Books and Record store, a non-profit organization that appropriates from $200 to $500 monthly to progressive causes and issues. They frequently co-sponsor programs (lectures and films) with us. We also work with the local Leon County Food Co-op, the largest co-op grocery store in the south, on programs that are of mutual interest. Other groups with whom we jointly sponsor educational programs are the Black Student Union, the Women's Center, foreign student organizations and others. Whenever possible we try to present powerful, dynamic programs and films free of charge as a means of reaching new people.

Essentially, political and social action classes, like any other classes are only going to be as good as the instructors and the course content permit. Poorly organized classes will flop; well designed and well executed classes that respect the student and genuinely seek to communicate will probably fare better.

Unlike many free universities, CPE is explicitly committed to the promulagation of progressive political ideas. Thus, we emphasize political and social action classes within our curriculum; we sponsor public programs of a political nature; and we serve as an information center for community resources and political organizations. Owing largely to this avowed commitment, we are able to claim a fair degree of success with our political classes.

Catalogs

PRAXIS
PROJECT IX
FREE UNIVERSITY IN TULSA
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COMMUNIVERS
SPRING '78

430 CATALOGS

What people see of the free university is usually its catalog. An attractive, clean and exciting catalog can create a positive image for the free university- and thus lots of participants. A sloppy, unattractive catalog will turn people away. In the last few years, free u's have become quite adept at producing attractive catalogs at reasonable printing prices. By selecting certain cost effective methods of making the brochure attractive, free u's have been able to print thousands more catalogs with the savings. The increased distribution has brought in still more participants. Doing the catalog well can make the difference between a sluggish session with few participants, or a booming session with lots of interest in the free u.

The items in this section are:

431.01 Publications, by Doris Hoerman

432.01 How to Publish Community Information on an Impossibly Tight Budget, by 'Do It Now' Foundation (located inside cover of the manual)

433.01 Catalog Ads, by Steve Bett

Publications

Doris Hoerman
Free University Network
Manhattan, KS.

When it comes to publications, the medium is the ______ message. All publications, posters, and handouts that your organization produces are statements about your group. And the messages they contain can sometimes be overshadowed by the medium in which they're contained. There are many resources available that can help you learn how to write an effective message. In this article, we'll cover how to enclose and enhance that message--visually.

When you've decided what information it is that you want to dissemate to your community, there are a few guidelines that can help you to choose which methods will best suit your purpose. They are:

1) how much $ you have to spend
2) the number of copies that you need
3) who your audience is going to be
4) the image you want your organization to project

All of these factors are closely related and may change from time to time depending on budget allocations and the particular concerns of your staff. For example, you may find that the cost of

1 handmade banner = 500 offset brochures = 5000 mimeoed flyers.

What your organization needs to decide is which will have more impact-One well-placed eyecatching banner announcing registration, 500 brochures left in schools and libraries, or 5000 flyers left under the windshield wipers of cars at a local shopping center?

Or you may have to decide if the extra cost of colored ink and slick paper will help give your group a more professional, permanent image that in turn will help future attempt to obtain funding.

Or if the audience you want to reach is over 65, then you'll need to take into consideration the higher cost of using larger type, and the result of the larger size catalog.

In any case, for most free u's budget considerations will be the copy of "How to Publish, etc." gives a good run down of some low cost ways to publish information, in addition to explaining different printing processes involved.

If you run across terms you're not familiar with in this chapter, check the glossary at the end of this chapter for an explanation. Keep in mind that these terms are apt to vary with location and from printer to printer.

WHEN ONE IS NOT ENOUGH - REPRODUCTION METHODS OTHER THAN OFFSET

In 99 cases out of 100, you'll find that the information you want to convey will end up on some form of paper. There are a few other possibilities, though, that should be considered before rushing off to the printers.

1. Banners on Flags- Burlap with glued on felt is the old standby, but there are many other types of material and methods you can use - applique, quilting, glued on glitter and beads, etc. Your library should have several books on applique and banner-making. Or perhaps your sewing or crafts classes could be persuaded to make up a banner or flag. Always check the effect that the design and colors have from a distance, since the banner will most often be seen this way. Banners have a long history and can add festive atomosphere to your activities.

2. Permanent Poster and Signs- These can be great time savers when used for registration or displays. Having a permanent sign can prevent a lot of last minute rush jobs. Leave spaces so that current catalogs and information can be tacked in. You might also want to leave slots for interchangeable photographs or artwork. An art student might also want to take this on as a project. The possibilities for materials you can use are practically endless.

3. Silk Screen- A silk screen is basically a stencil. If you're making less than 100 posters, the cheapest way to have them printed may be to silk screen them yourself. If you keep the design really simple you can cut your stencil from a peice of computer paper or other crisp scrap paper. Use an exacto knife or razor blade and you will get a reasonably clean edge when you print. Put this stencil on a sheet of newspaper and position the screen on top of it. Ink the screen and draw the squeegee across the screen. The ink will hold the computer paper stencil in place. Depending on the image, you should be able to get 100 or more copies from this stencil before it starts to deteriorate.

4. Handlettered - Handmade Signs- Needless to say, these are going to take the longest and perhaps the most effort. If you have more volunteers than you do money, though, these may prove to be the most practical.

5. Miscellaneous- T-shirts., balloons, turtles, sky writing... all are possiblities for getting your information out to people. True, the message is going to have to be short and quickly understood, but you can bet that it's going to be read. Possiblities are limited only by your imagination.

LOWCOST METHODS FOR REPRODUCING ON PAPER

Listed below are the most commonly used methods for reproducing information on paper. It's a good idea to keep a file of any well layed out, attractive example of each method that you run across, so that you can leaf thru occasionally for ideas and inspiration.

1. Carbon copies. The number of copies possible are 5-6 at the very, very most, and that's pushing it. Much cheaper than xeroxing when you need extra copies of letters, but you have to remember to use it before you type the letter. There are inexpensive "lettersets" available-a disposible carbon with attached onion skin - that make keeping a copy of your correspondence easy.

2. Duplicating or 'dittos'. Remember those funny smelling purple colored ink bulletins that you used to take home from school? Well, those were dittos, and were run off on a duplicating machine. Purple seems to be the universal color for some reason, but there are other colors available, such as red, green, and black. (A red ditto on pink paper looks really snazzy). Duplicating is a quick, clean process that will produce from 150-200 copies. Above that you're pushing your luck, since dittos work from an impression and that impression gets worn down a little bit each time the drum rotates. You can save the ditto master and use it again if the impression is still strong.

Try combining a couple of different colored ditto masters and running the pages through again to overlay the colors. This will give you an amazing 2-3 color product. Check with schools, churches, or business about sharing the use of their duplicating machine.

3. Mimeograph. This is another common, low-cost process that's a little messier since it involves ink and a stencil. The stencil is cut on a thin film by either typing or drawing. This process can produce an unlimited number of copies and if done neatly can even be used to produce some decent publications (see "How to", etc., page 17). Different colors are possible, but they involve changing the ink and that can get to be quite a mess.

Drawing on stencils is a little tricky, since it's easy to tear them. Using a light table will help you see if the stencil is cut deep

If you want to include some artwork, your best bet is to make up your page on white paper just like you would for xeroxing, and then have an electro-stencil made (see next item for a detailed explanation). With this method you can reproduce artwork, and certain photographs at the low price of mimeographing. Check with schools, businesses, banks and churches for access to mimeograph machines and electronic stencil makers.

4. Color Gestetnofax (see enclosed page 27, again).

5. Xeroxing. Practically everyone has made use of this wonderous 20th Century invention at one time or another and is familiar with its' operation and capabilities. The number of copies possible is limited only by your budget. Better machines can be adjusted to produce a darker copy, which may be useful at times. Some creative things you can do with xeroxing:

Use colored paper instead of the ubiquitous white

Xerox objects - feet, fabric, weaving, leaves, etc.

Xerox photographs for interesting effects

You can reduce artwork or typing on the larger xerox machines

Once again, use your imagination.

THE OFFSET PRINTING METHOD

Gone are the old days of hot type and linotype machines. Offset printing and cold type are here to stay...well, at least until a newer, more effecient method is invented. By using offset, you can produce the most professional, best looking publication for your money. Offset presses are readily available and even the smallest town undoubtedly has one at the local newspaper office. Be sure to read "How to" etc., for additional comments about this printing process.

Offset printing can use almost any kind of typesetting or typewriting method. In fact, whatever can be photographed can be printed offset. Offset printing works on the principle that oil and water don't mix. The process provides that parts of the offset printing plate--will recieve ink on portions of it that are photographically exposed and developed, while the rest of the plate will attract only water. The printing image goes, via ink, to a rubber roller called the impression roller, which rolls across the paper, transferring the ink, or "offsetting" the ink to the paper.

Most offset establishments use "cold type" typesetters. "cold type" machines photographicall exposes your words, one letter at a time, to a roll of photographic paper. When the paper's developed, the typesetting appears. Bee's wax or rubber cement is then used to "paste up", or stick down, the typesetting to your layout. "Hot" type, an older, rarely used process, uses molten lead to cast letters and words from type molds contained in a machine known as a "Linotype". Linotype must be inked and printed directly onto a piece of paper, and then pasted up if it is to be used in "offset" printing.

Typewriters, pencils, pen, almost anything can be used to make your images for offset printing. On the other hand,"hot lead" printing must almost always be set on a Linotype machine.

Whatever the methods used, they are printed out on reproduction paper.The copy is pasted or waxed onto a "layout sheet", a sheet of paper the size of your finished product. The end result is called a "mechanical" or "flat" or "camera copy", also referred to as "photo-ready". It is then photographed, and the end resulting page-sized negative is placed on the photosensitive aluminum printing plate, exposed to a very strong light source, and developed, or in the case of quick print, this is done on a paper plate.

The latent image appears on the plate, which is developed with special fluids, causing the exposed portions of the plate to become ink-attractive. The plate is then strapped onto the press, and away you go. Offset plates are very durable, and can be reused if necessary. paper plates can't.

Some free u's set their own type for brochure production on typewriters using carbon ribbons and reproduction (very white) paper. Also, useful are rub on letters (what all the headlines in this pamplet are made from), and "border tape" or "line tape", decorative or straight lines that come in rolls like scotch tape.

Offset cameras are designed to be non-sensitive to certain types of blue pencils and pens. Not just any blue pencil or pen, but one that says "non-photo blue" on the side. These pencils and pens can be used to draw, write corrections, or rough out your layouts right on the layout sheets. The printing camera will simply ignore anything made out of this particular blue.

Your layout sheet must be clean. Use white out to blot out bad stains and fingerprints, the tail of your T-shirt or clean tissue to clean coldtype. Wash your hands frequently, especially if your hands sweat a lot.

HOW PHOTOGRAPHS ARE REPRODUCED

Pictures, collectively called art, are reproduced either by the conventional process of engraved metal or by an electronic method. We will discuss the conventional process in this section because the electronic method is still quite new, and is not as available as the engraved metal.

In the conventional system acid etches hundreds of little grooves into a plate to produce an engraving with a pattern of minute raised dots. These print as tiny points on paper and so produce shades from dark to light. The darkest grays of the picture produce bigger black dots and smaller white areas among them; the lightest grays of course make very small dots against relatively large untouched areas. These massed points of black and white are so tiny, however, that the eye mixes them optically to form the illusion of continuous tones of grey.

The dots are made by shooting the picture through a screen, which becomes a kind of measure of engraving. The best printing requires fine screens, which produce very tiny dots, and high quality paper. Coarser screens, with 55 or 65 lines of holes per square inch, are necessary to make cuts which will not blur on coarser paper. Newsprint typically requires engravings of 55-line or 65-line screen.

An engraving is also called a cut or zinc, and most pictures, made up of varying shades of gray, are called halftones, because they are neither solid black nor solid white.

The Offset Process. The making of halftones in the offset process is simple. The halftone negative is made as for a photoengraving. Instead of being acid-etched on a plate, the negative is merely pasted into the space left in the full page negative and burned in. When printed, the picture appears to be made by a zinc engraving, except that it usually is clearer and sharper. The excellent reproduction of pictures, with 110 to 120 rows of fine dots per inch, is one of the main points in favor of offset (as offset paper can take fine screens.).

WHAT TO CONSIDER BEFORE YOU EVEN THINK ABOUT LAYING OUT

A. Size and Shape of Your Publication. Any variation from standard sizes or from the kind of paper that the printer usually stocks will mean extra work, which in turn will mean extra cost. See "How to Publish, etc." in this manual for a discussion of paper buying on page 9 and special services on page 11.

There may be times when standard sizes just won't meet your needs. Maybe you don't have enough information to fill up your publication to standard size. Or you just want to do a small leaflet. Or maybe you just want to try something different for a change. Be prepared to pay a higher price for the paper.

In most cases when you produce over a thousand copies, a tabloid size (11½ X 17½") on newsprint is going to be the cheapest way to produce your free u. catalog. There are exceptions, though, so check with your printer first for the prices. It's also a good idea to check the printer capabilities before getting too involved in planning out a new size or shape.

As for shapes, you'll find rectangle, rectangle, and more rectangle. Talk about standardization. There are a few advantages, though. Round books tend to roll off your bookshelf. Triangular pamphlets aren't very efficient space users. If you're looking for some variety, try the following ideas:

1. Use cutouts- both inside the page, or around the edges.
2. Offset the fold to produce the layered look.
3. Print up a poster with your course offerings or other information on the back.
4. Fold or bind a standard size into a different shape.

B. Paper. Except when mimeographing, duplicating or xeroxing, newsprint is going to be the cheapest paper you can find. It is abundant (usually) and relatively cheap. The main drawback is that it tends to look like a newspaper and other "throw away" publications, so unless you make your catalog look very different from a newspaper, it may tend to get tossed or recycled along with the Times or the Herald.

Another minor criticism of newsprint is that it can look cheap and amateurish. This doesn't have to be if you use good graphics and stay away from a lot of clip art-type illustrations. Many of the larger free u's use newsprint for the many thousands of catalogs they print. For interest and variety, they sometimes use color or have the tabloid size folded, trimmed and stapled into a 8½ X 11" size.

If you have the money, a heavier, better grade of paper can add class and permenance to your publication. You'll have to pay more for it, but this may be a trade off that will improve or maintain your group's image. Once again, check with the printer for the price and for what's available.

C. Color. Color is an eye catcher. Since you probably can't afford too much of it, (see "How To, etc." page 10) use the color you can afford to your best advantage. Because of the way that printing plates are set up, when you ask for colored ink on one page, you can also get it on some other pages at no extra charge. The printer will help you figure out which pages these are.

Only with color does one plus one equal three. When using two different colors, you can also combine them to create a third color- for the price of two. Put color behind an announcement or special event to make it stand out. If you decide to use colored ink for the printed copy, make it a dark readable color. Yellow, pink and other light colors are hard on the eyes.

A substitute for using colored paper is to have a screen of color covering the whole page and then print the copy over it. This way you have the look of colored paper without the added expense.

Another possibility is to have the printer "reverse" the page, so that you'll end up with what looks like colored paper with white ink for the copy. Depending on how well the printer does this, it can sometimes look sharp, and sometimes flop.

ARTWORK AND PHOTOGRAPHS

A book without illustrations is like a ..... day without sunshine, ...or a fish without a bicycle,.... or whatever. Budget limitations are a "given" when it comes to free u's and you will probably never be able to afford the quantity and quality of artwork you'd really like to use in your publications. But even if you can't draw a proverbial straight line, or afford to hire someone who can, you can still produce good looking publications by using some of the following time honored methods- Beg, Borrow, Steal.

Beg artistic friends to draw up illustrations for your catalog. Line drawings in black ink on white paper work best. Avoid using gray for shading, since it will involve the use of screens to reproduce it- an added expense. Look around for local artists that would appreciate having their work publicized in your catalog.

Photographs are another good source of artwork. Just about everyone has a camera, but not all photographs are created equal. Keep in mind that we're talking about black and white photos only. Color photos and slides can be used but the image will be dark and fuzzy. Use only if you're desperate or want a dark and fuzzy publication.

Photos vs. Artwork. In most cases, artwork is "ready to go." Each photograph you use is going to require extra work for the printer, which translates into extra cost for you. Once again, "you pays your money, and you takes your choice."

Borrow. Many a good looking catalog has been produced from "borrowed" artwork. This includes everything from Escher paintings to clippings from the Sunday paper. Certain things are more readily borrowed than others. Pictures or drawings from newspapers or magazines (called clip art) are pretty much free for the taking. Newspapers often subscribe to businesses that produce volumes of this type of art and they sometimes can be talked out of a few copies of these books. Very important. Use your good discriminating taste when making use of clip art. Too much of it is no substitute for good artwork. Dover Publications have a large selection of copyright free art books that you can buy, or maybe find at your library. You can plagarize with abandon from these books. It is best to xerox the page rather than cutting up the book.

* Community Press Features, 2 Park Square, Boston, MA 02116, is a subscription service that sends out monthly issues of cartoons and artwork on current subjects ranging from Indian rights to reform.

* Keep a stack of magazines and a clip art file ready. If you are well organized, you can paste up the art in a scrapbook, making it easier to find it later.

* Another borrowing technique that will amaze your friends (especially if they know about your complete lack of artistic skills) is to find a good photograph or picture that you like, put it on a light table and trace around it. With no talent at all you can produce good looking illustrations.

Steal. Rules for using other people's artwork are at best vague. When borrowing more professional artwork, you're going to need the artist's prior approval. In some cases this might not be granted, but it pays to think big. Communiversity at Columbia, Missouri, wrote to the Escher Foundation in Holland and obtained permission to use Escher's graphics in their course catalog. On the other hand, the Wichita Free University found that its cover was being borrowed too freely, and now has a copyright on each issue.

In general, if someone's name is on it, or if it is professional looking, or copyrighted, get permission first to use the artwork. It is not as hard to do as it sounds, and is often granted, especially if you are a not for profit group. All the minor art and graphics used in this manual and in most magazines are up for grabs and require no prior permission.

LAYOUT

Even if you are an old pro with several publications under your belt, it is a good idea to make up a "dummy" or layout of the catalog before you start. This actual size mock up will help give you a better idea of what the end product will look like. Dummies are good to show to the printer so that it is clear that you have the same thing in mind. Several things to consider in making up your dummy:

* how many columns per page
* where you want your artwork to go
* how big the photos should be and where they go
* should the copy be typeset or done with a typewriter.

Deciding how many pages your publication will be is sometimes difficult to do ahead of time, unless you know for sure your space or cost limitations. There is always late copy coming in too, so how strict you want to be with deadlines is up to you, though the more definite they are, the easier it will be for you to keep your sanity.

TYPESETTING VERSUS TYPEWRITING

Typesetting is always going to win hands down when it comes to being clean, professional looking, and putting a lot of information in a small space.

Its drawbacks are that it is expensive and requires time to make up. Some free u's have gotten around this by utilizing student help at the university's print shop.

The typesetting that is done will only be as good as the copy and instructions that are turned in to the typesetter. Your copy will be returned to you in long strips called galleys. Undoubtedly you will find some errors that will need to be marked with a non-photo blue pencil and returned for corrections. Be sure to allow plenty of time for doing all this. The typeset material you get back is ready to paste down and needs no further work.

The inexpensive alternative to typesetting is typewriting. This is especially good if you have more bodies (staff and volunteers) than you do money. There are two possibilities when using a typewriter: 1) use a xerox machine to reduce the copy or 2)have the printer do it. Most typewriters will produce letters at the rate of 12 letters per inch. This size type can be reduced.

Not just any typewriter will do. The best is an IBM with a carbon ribbon, or its equivalent. You need to produce a clear dark impression for the best reproduction.

PAPER FOR LAYOUT

The paper to use for both laying out and typewriting should be a good, smooth, white paper. Printers can provide you with reproduction paper, that they like to have you use since it gives a clean, sharp copy.

If you're producing a small booklet, say 8½ X 11 (folded once and stapled), you should use layout pages that have at least an inch to spare around the edges, i.e. 10½ X 13", so that the printers (and you) will have some space to play around in. If the pages are going to be reduced, of course, they'll need to be even larger. In most cases, you'll be laying out (at least) 2 pages at a time. So, make up a chart to make sure you get the right pages facing each other.

For a tabloid size publication, newspapers and printers can often provide you with the layout paper you need that's already printed up to size. Some paper will already have the non-photo glue grid lines printed on them, so you can layout right on that side. Other paper will have the grid lines printed in black, so you'll need to use a light table for this kind of paper. Very *Important* - use the *white* side, and *not* the side the black line is on.

When your layout pages are all drawn up and ready to go...stop! and wash your hands. Cleanliness during layout is next to... impossible, but try anyway. It will save you and the printer a lot of clean up work later on.

You're now ready to start laying out your pages. Everything except artwork which needs to be enlarged or reduced, and photographs get pasted down on the pages. Forget about the Elmers,though. The best methods for pasting up pages are waxing, rubber cement, or 'gluestick'. Hand waxers cost around $30, though bigger, more expensive waxers are available. They let you peel off and move around the copy easily. Rubber cement is good, but you have to keep the layout pages and your hands very clean. Otherwise, it will tend to attract dirt, lint, and dog hair. there are special erasers that remove any rubber cement that ends up in places where you don't want it. Glue sticks are fine for small jobs. They let you move the copy around and are easy and neat to use, but they are too expensive for big jobs.

Another trade secret that a surprisingly large number of people are unaware of is press type, sometimes called transfer type, dry lettering, etc. It's available at most office supply stores and comes in a huge variety of styles and sizes.

Line up the letters with the help of a lightly drawn blue line and be sure to burnish the letter to keep them from chipping off. Press type can give you the same results as typesetting, though it's a lot cheaper.

PHOTOGRAPHS

Now that you've gathered all your well-composed, contrasty dynamite photos how do you get them to fit on the pages? Numero Uno - never cut photos. Leave them intact - white borders and all. The printer will perform the magic necessary to make them fit. What *you* need to do is tell them *where* to put the phote, *what size* it should be, and *how much* of it to include.

CROPPING

No need to cut off parts of photographs that you don't want to include. Remember that's a no-no, anyway. To indicate how much of the photo you want to use, take a grease pencil and mark the appropriate lines in the margins. This is called cropping in printerese.

SIZING

Sizing can best be explained by example. Example: the promotional flyer your producing has columns that are 2 5/8" wide. You want to insert a phote that's 3½ X 6" here. (Ed. note. The first number if always the horizontal measurement and the second is the vertical measurement.) Since you know how wide you want the photo to end up (i.e. 2 5/8"), you align the original width of the photo (3½") with the reproduction or new size marking (2 5/8") on the proportion wheel and lo and behold, you find that the photograph must be reduced 75% to fit in that hole. To find out how tall the new size photo will be, check to see what reproduction size lines up with an original size of 6" and you'll see that the new height is 4½". Figuring proportions is a skill that will come with practice.

To let the printer know what phots go where and what size you want them to be, attach a photo slip that includes the following:

Page - the page number that the photo is on
Slug - a short on or two word caption for the photo i.e. man sitting, dog, trees, etc.
Original Size - what the original photo's measurements are (only that part of the photo you're to be using)
New Size - what size you want the new photo to end up
% - the percentage that the photo is reduced or enlarged(100% is same size).
Cropping? --either "yes" or "no"

You'll run into additional problems is you include photos in pages that are ulitimately going to be reduced. Ask the printer how you should go about indicating photo size for a double reduction.

There are (at least) 2 ways you can indicate to the printers where to put the photos by(1) Drawing in the position with blue lines (2) Pasting in a black or red piece of paper where you want the photo to go. Again, ask the printer for the method that they prefer.

By now your copy should be glued down and the photos and artwork all positioned. Next comes proofreading, proofreading , and more profreading.

To err is human, to proof is divine.

THERE IS ONLY ONE LAST ABSOLUTELY ESSENTIAL PART OF LAYOUT THAT IS EVEN MORE IMPORTANT THAN REMEMBERING TO NUMBER THE PAGES (you did remember, didn't ya?) AND THAT IS:

Be absolutely sure to include:

* the name of your organization in a prominent place
* the address- street or box number, city and state
* a date, (e.g., Spring 1977, January 1, 1985)

Not as essential, but very helpful to include are a phone number and names of staff members.

An amazing number of free u's forget to include this basic information. You may be very well aware of who your group is but without the above information, your publication is almost worthless to someone unfamiliar to your program.

DEALING WITH PRINTERS

Before you go trotting off to the printers with your masterwork of graphical genius in your hands, here's a couple of items to consider:

Go in with a good attitude. As with life, you'll get out what you put in. Most likely they have been doing printing longer than you have been doing layout and having put out a number of publications, they are bound to have a few good ideas for you. If you ask.

Be fair. Don't expect miracles. There is no way that crooked, sloppy, dirty paste ups are going to magically come out OK in print. As has been stated before...what you see is what you get. And be sure to give them plenty of time for your job. Some places can produce 20,000 copies in two hours- from start to finish. Some places need two weeks or more, though one week is fair most of the time. Do not expect the printer to make up for your lack of foresight and planning. When pictures come back upside down or paper the wrong color, let them know. Any printer worth his grease pencil will made adjustments- either on your bill or by printing up correct copies.

Don't be afraid to comparison shop. Have all the specifics in mind before you ask for an estimate. All reliable businesses, by the way, should be willing to quote you a price. Know the number of copies to be printed; the size and type of paper; the number of photos, if used; how many colors of ink; and your deadline. Prices vary greatly from printer to printer and from job to job. Don't forget to check unlikely places to have work done, such as newspaper offices, vocational schools, universities, churches, and some large businesses.

Make sure you have enough copies run the first time, including a few extra for posterity. It will cost you through the nose to have a few more run off, in case you happen to run out. Once the big machines get rolling, the cost of a few more hundred copies will be almost neglible when compared with running off a few hundred copies from scratch.

A GLOSSARY OF OFT USED TERMS

(Subject to vary without notice)

Art- various meanings, but commonly refers to artwork and/or photos, and sometimes copy back to back- used to indicate that 2 pages should be printed on the same sheet of paper, one on each side.
Bleed- to lay out photographs or other printed material so that they run off the edges of the page.
Blue pencil or pen- refers to non-photographic blue pencil or felt tip pen
Camera Ready- pages that need no changes or reduction and are ready to be photographed.
Copy- term indicating material to be printed or set up in type
Crop- trim or cut off unessential parts of photographs
Cover stack- specially designed cardboard stock used for booklet covers and tickets
Contrasty- describes photos with white white and black blacks
Cutline- a caption for a photo
Dummy- a mock up of a publication drawn to scale showing position of type and illustrations
Ditto- to use a spirit duplicator machine
Em- printers measure. A square space used as a unit of measure for printed matter (and by crossword puzzle makers)
En- one half an em
Flat- a sheet of acetate or paper on which a number of negatives have been stripped up ready for printing the press plate
Filler- miscellaneous artwork and copy to fill in blank spaces on layout pages
Galley- long strips of paper with typesetting done on them
Grease pencil- used to mark photographs. Marks can be easily wiped off.
Halftone- a photograph made by photographing a photograph through a ruled screen. The screen breaks the image into a series of various size small dots which have the appearance of continuous tone. All photos that are printed must be made into halftones first
Hole- a blank space on a page
Heads- another term for headlines or titles

Justify- to add space between words or letters to make all lines of copy come out evenly on the end
Layout- what you do after a long layout session
Light table- a commercial or homemade table that allows light to shine up from underneath a glass surface. Storm window with florescent lights underneath are quite acceptable.
Mechanical- a layout page
Mimeo- a small scale printing process involving a rotating drum and a stencil
Offset- go back 5 spaces, and do not collect $200 if you are not familiar with this term by now
Phot-ready- same as camera ready
Pica- Printer's measure 1/6 of an inch or 12 points
Paste Up- a page of pasted down copy
Proofread- check copy for errors
Proportion wheel- device used to figure out proportional changes in size when enlarging or reducing
One color- printing done in one color ink. Black is considered to be a color
Ragged right- uneven right hand edge of copy (not justified)
Rag- paper made from rags. Used for stationery, business forms and letterheads
Reduction- reducing the size of a photo or page proportionally
Saddle stitch- to staple or stitch down the middle of a folder sheet
Scaling- proportionally reducing or enlarging copy
Screen- used for making halftones or to add a background of color to a photograph or page (a tinting screen)
Signature- a sheet having a number of pages printed on both sides
Strip- to prepare the negative for making a plate-blacking out holes, and making corrections
Tabloid- or tab- a size of publication measuring 23" X 17" that is folded in half to produce pages 11½" X 17", usually on newsprint
Typeset- using typewriter like machines with a variety of styles of type to produce copy
Window- a hole for a photograph
Zipaline- a scotch-tape type roll of various black lines and corners that are used in layout

Catalog Ads

Steve Bett
Indianapolis Free University
Indianapolis, Indiana

Spring 1978

INTRODUCTION

Once your catalog achieves a circulation of 5,000 or more you can solicit for advertising. Display ad revenues can go a long way in offsetting your printing costs. Even though it is a time consuming activity, it is one that can be easily delegated. Typically the person given the ad salesman position receives a 25% commission on the new ads he or she sells.

Advertisers are usually more interested in seeing that your catalog gets distributed than non-advertisers. Thus, accepting advertising support is also a way of building circulation.

SETTING THE PRICE

Display ad rates are typically four times the cost of typesetting, printing and distribution. The rates you charge will depend on the rates that your competitors charge. Determine first what the cost per 1,000 is for the local newspaper and set your rates accordingly. Indianapolis Free U's rates($3.50 per square inch) are lower than the neighborhood papers but higher than the daily paper in terms of cost per 1,000 circulation.

A potential advertiser will want to see two things, a copy of your publication and your rate card. Indianapolis Free U. puts potential advertisers on the mailing list and sends them a rate sheet before calling them on the phone. A copy of our mailer follows. One can also call on retailers in person, but this requires more of a time investment.

SELLING

It usually takes three calls to sell a display ad. Make sure you are talking to the person who can actually make advertising decisions and get his or her name spelled correctly. Merchants are besieged with dozens of calls requesting advertising and generally have a standard negative reply such as "We plan all of our advertising in January and we have no more funds in that budget." You may develop responses to all of these standard outs. The one we use is to ask if we can call back in two months to see what the situation is then. Persistence will eventually pay off in 40% of the cases.

To develop your initial list of contacts, find out who is advertising in the print media. It is generally easier to sell someone who has advertised before than someone who hasn't. Don't overlook the possibility of some kind of "trade out." Some places don't have a flexible advertising budget, but they can provide door prizes and other goods and services that are almost as good as cash.

Many places will want to see their ads in print before they pay for them. It is therefore necessary to develop an accounts receivable card file. The top of the card gives the business name and address and the advertising director's name and phone number. Then list the date the ad appeared, the size of the ad, the charge and the current balance. If you have a copier, you can copy the A/R card for billing. We send out a statement once a month.

WHAT PERIODICAL HAS THE THIRD LARGEST

CIRCULATION IN INDIANAPOLIS? the answer may surprise you

6

The publication with the 3rd largest circulation in Indianapolis if the FREE UNIVERSITY CATALOG. Wide circulation coupled with very low ad rates make the Catalog an exceptional value. Display ads can be inserted for as little as 25¢ per 1,000 readers.

free university

Indianapolis Experimental
Education Foundation, Inc.
526 E. 52nd Street
Indianapolis, IN 46205

Non-Profit Org.
U.S. POSTAGE
PAID
Permit No. 4816
Indianapolis, IN

WHAT PERIODICAL HAS THE THIRD LARGEST CIRCULATION IN INDIANAPOLIS ?

The answer may surprise you

Few of the businessmen surveyed gave the correct answer. They were probably misled by the fact that the periodical in question is not even a commercial publication. Rather, it is a catalog published by a non-profit educational organization that accepts a limited amount of advertising to offset their publication costs.

If one includes only periodicals that accept advertising and eliminates inserts and doorhangers, the publication with the 3rd largest circulation in Indianapolis is the FREE UNIVERSITY CATALOG. Wide circulation coupled with very low ad rates make the Catalog an exceptional value. Display ads can be inserted for as little as 25¢ per 1,000 readers.

(over)

Reach 80,000 readers for as little as 25¢ per 1000 through the Catalog!

The **PUBLICATION** is a 16 to 20 page tabloid quarterfold which lists over 150 short-term continuing education classes. It has an attractive cover (one of which was featured on the front page of a national publication), numerous graphics, a half page cartoon, and other features. The last issue contained THE INDIANAPOLIS BROADSHEET, a 2-page collection of the works of Indianapolis poets.

The **READERS** are primarily highly educated 18 to 35 year olds. Of the 4,000 who took Free U courses last year, 85% had attended college and 35% had professional or post graduate degrees beyond college. Secondary readership is very high for a tabloid: It is not unusual for a single copy to be read by 10 people in an office.

The **DISTRIBUTION**: About ¼ of the circulation is bulk-mailed to Northside residents living between 49th and 96th streets. About 7,000 copies are mailed to former participants, people who have requested copies, and places with a high probability of multiple readership (hospitals, clinics, counseling centers, etc.). 1,000 copies are distributed to teacher lounges in the primary and secondary schools. 1,000 copies are distributed to singles organizations. And, about 20,000 copies are left at high traffic locations in Indianapolis and Carmel and at libraries in Indianapolis and suburban communities.

TOTAL CIRCULATION: 40,000*

ESTIMATED READERSHIP: 80,000 +

**Spring 1978 data -- Catalog circulation increases with each issue.*

AD RATES

Dimensions	Rates
Full Page (10" x 14")	$400
Half Page (10x7 or 5x14)	$200
Quarter Page (5"x7")	$110
Eighth Page (5x3½ /7.3x2.4)	$60

(smaller ads: $3.50 / sq. inch)

Agencies may add commission (15%) to the net rates above.

Special discounts for non-profit public interest groups.

DEADLINES

The Free U Catalog is published the first week of January, March, May, July, Sept. and Nov. Ads are due at least one month in advance of publication if typesetting is required. Camera ready ads can be submitted two weeks later if space is reserved.

COLOR RATES

Color is availble to advertisers at a cost of $50 per color.

COLUMN WIDTH 14 PICA (2.33 inches)

SPECIAL SAVINGS Advertisers who place 6 ads per year receive a 10% discount.

All gifts and grants are fully tax deductible. Charitable contributions of $50 or more are acknowledged with the statement: This page paid for by a grant from X Corporation.

Δ For more information call 357-7854

Catalog Distribution

440 CATALOG DISTRIBUTION

Catalog distribution is the most important paublicity method to reach the general public. Catalog distribution needs to be well thought out, well executed, and efficient.

Items in this section include:

441.01 Overview of Catalog Distribution, By Dennis DuBe and Free U News
442.01 Distribution Points, by Editor
443.01 Mass Mailing Catalogs, by Editor
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Catalog Distribution

Dennis DuBe and Free U News 1977

The Catalog or Brochure of the Free U is its' heart, the Big Pump that connects teachers and students. Without a doubt, it is the single most important piece of publicity any free u uses.

Getting your Catalog to the people is, therefore, one of your most important day-to-day tasks. There are a few good ways of doing this, and a couple of bad ones.

First of all, your catalog should be neat and clean. The information should be accurate, especially your calendar and schedule of events, and information on registration, prices, and class locations should be very visible, clear, and easy to find within the book.

"The Catalog is the identity of the program," says Al Hannah, former director of Communiversity in Kansas City. "It sells it."

A general rule is "The more Catalogs you distribute effectively, the more students will register for courses."

RETAIL DISTRIBUTION

The most common distribution technique is leaving piles of catalogs in retail outlets (restaurants, liquor and grocery stores, head shops, etc.) The advantages of this method are that it is relatively easy, it can be done quickly by an experienced crew, and it is an established practice in stores and restaurants to display various types of free literature so the difficult groundwork has been laid.

Retail distribution has its limits, however. You can reach a maximum level of effectiveness by placing catalogs in every store in town, but after a certain point you are just wasting catalogs, which are expensive. Also, display space in many towns is hard to come by and several publications compete for it. Counter space is a valuable commodity to merchants, and they began to be selective as to who can use their counters to display material when the competition for the free space gets hot. The Community Free School in Boulder was literally forced into abandoning its reliance on counter space as a result of a distribution "war" between a classified advertising weekly and a TV listings weekly.

No matter what your circumstances, however, you should always do retail distribution. It keeps your name in front of the public, a form of free advertising.

OFFICE MAILING

Some schools mail a catalog to every student who registered in a previous term. This is an extremely effective way of getting repeat business, but it also consumes enormous amounts of either staff time, or money, or both. Denver Free University has done this as a matter of course for some time, and has had good success with it. Smaller schools, however, may not have the staff time to do it. If you can do it, it is advisable to make mailing lists that can be xeroxed onto special xerox mail label sheets (available at office supply stores). That way, you make the mailing list once (you have to write or type the name and address one time anyway to mail) onto a master sheet, then just xerox the list each time onto special xerox pressure sensitive mailing labels, stick them on, and mail. Other methods are to get access to or buy a "penny-master" mailing system (machines start at about $130) which will give you up to 13 copies per label generation, or go to a "hard card" or credit card type of mailing machine, which is much more expensive. The final method, of course is to do computerized mailings, which means money or extreme good fortune.

MASS MAILINGS

Both the Experimental College of Seattle, Washington, and the Community Free School of Boulder, Colorado, bulk-mail their Catalogs. Both schools mail more than 30,000 catalogs per term to commercial mailing lists (you know the type, you get one every week in the mail addressed to "resident" or "occupant".) Both Seattle and Boulder report that, once having tried bulk mailing, they are committed to it. "It worked very well for us," says Will Schaleben of Boulder. " It has increased our enrollment 20 to 50% just when we reached what we thought was the biggest we could possibly grow."

If you shop around in the yellow pages under "Advertising, Direct Mail" and get competitive bids from several companies, you should be able to get the cost of buying the list and having them stick the labels on your catalogs down to about one cent per each. Non profit bulk mail rates are 2 cents each, so your total cost for mailing more than 20,000 catalogs should be about 3 cents each, plus the cost of printing. It's a good way of doing it, but it takes money.

Catalog Distribution Points

Editor Spring 1978

1. Supermarkets. Cultivate the supermarket managers, as supermarkets have been a major source of distribution for many free u's. First go to top management in town and talk to the person in charge of public relations. Thank him for allowing the stores to distribute your catalogs, tell him it is a worthwhile community project, and ask him to continue allowing you to distribute your catalogs in the stores.

Thank the individual store managers after each session with a note. While this may seem like a chore, if you pinpoint 5-20 major supermarkets and distribute a large number of catalogs there, it is worth the effort.

If you think the public might not notice the catalogs in the store, put up a small poster saying that "Free University Catalogs are Available Here." If you have trouble getting counter space inside large supermarkets and department stores, you might build a small number of distribution stands and put them up outside the store. Be sure to check on them and take them down after one or two weeks after distribution is over or you may have them stolen. You may have them stolen anyway. Again, while making stands for 200 distribution points is senseless, it may be worth your effort for a dozen major markets.

2. Liquor Stores. Some free u's have their whole catalog distribution dependent on liquor store distribution. Be sure to check this market as many young and single and free u minded people regularly visit this retail outlet.

3. Public Libraries. Libraries are an excellent source for two reasons. First, many learning oriented people bounce down to the library periodically. Secondly, libraries provide a good image and respectability. If your catalogs are there, you must be o.k. The next step is to put a note in your radio and t.v. public service announcements that "catalogs are available at your nearest public library." Do this, and the library will also be your friend.

4. Others - record stores, student dormitories, shopping malls, fairs, and professional offices.

5. Buses - The Wichita Free U. negotiated with the public transportation system to have free u. catalogs put on all city buses for a week during registration time. If your city has buses, check them out.

6. Churches - Especially for small town free u's, having churches distribute the brochure to their members is an excellent way to reach a great many people easily and gain support from religious leaders at the same time. Timing is crucial. They should be hand carried to the minister the day before the services.

Mass Mailing Catalogs

Editor Spring 1978

Several free universities have had success mass mailing their catalogs. Here are three different ways of building up your circulation and enrollments by using mass mailing.

1) Mailing list. Build up a mailing list from teachers, former participants and others who call in. In many instances, you will get a higher ratio of catalogs: student from the mailing list than any other distribution method. With the low cost of mailing, around 2¢ for bulk nonprofit, this can be done cheaply. The mailing list can also be used for a free u. newsletter, notices of fairs and special events, and pleas for volunteer help and attendance at a particular function.

2) Other Mailing Lists. You might want to put a specific population on your mailing list. For large cities, you may be able to buy lists of professionals or others. In other cases, you can take them out of the phone directory or a directory of professional associations. Good groups to put on the mailing list are doctors, dentists, and others with waiting rooms for patients; guidance counselors, social workers and others dealing with the public.

3) Indiscriminate Mass Mailing. While it takes an initial investment to pay a company to do the mailing, an indiscriminate mass mailing to every home or apartment in a particular zip code or city has proved successful for several free u's. The additional cost for catalogs will go down if you print a couple thousand more, and one figure runs about 5-6¢ each for a catalog, including cost of catalog, cost of paying a company to do the mailing, and the 2¢ for postage. Be sure to start with a zip code or area of the city where you get the most response.

Marketing Surveys

Editor Spring 1978

Don't guess with your distribution. Know what works! If you are pushing 10,000 catalogs each session, don't waste them. Find out if you increase the printing on the catalog, if you get more students. And find out what distribution points do best for registration. This can be done by sampling your participants at registration or by marking catalogs.

Many free u's simply do not print enough catalogs to experience a gain in registration. You can't enroll 2,000 students if you only print 5,000 catalogs. For a city, an excellent catalog:student ratio is 10 or 12, which means printing 20,000 - 24,000 catalogs to enroll 2,000 students. A more likely ratio is 20:1, which means printing double that number of catalogs.

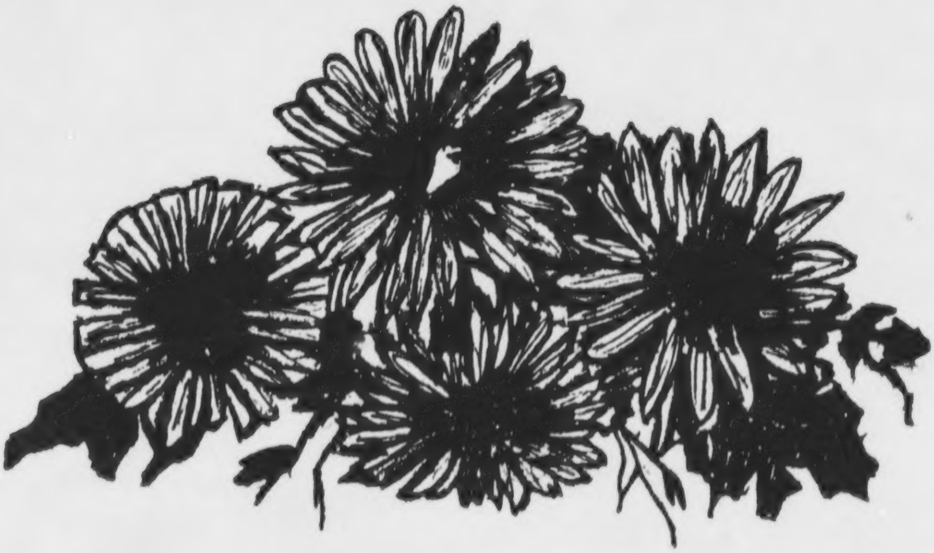
If you are printing that number of catalogs, you should begin to look at what distribution points work best. Here is a sample chart from Toronto's Skill Exchange in Toronto, Canada, and their success, according to student registration response:

Distribution Method	# catalogs	# students	% total	Stu/100 catalog
Total from Office	7,000	148	33%	21.0
teachers	5,850	81	18%	14.0
mailing list	1,000	60	13%	60.0
guidance counselors	150	5	01%	33.0
householder mailing	30,000	84	19%	2.8
total in stores	35,000	160	36%	4.6
major outlets	15,000	102	23%	6.8
other stores	20,000	58	13%	5.0
TOTALS	75,000	500	100%	6.6

This reporting of October, 1977 session shows that Toronto printed 75,000 catalogs to get 500 students. Their best source of students was from catalogs in stores (36%) and from the office (33%). But their most productive distribution methods were the mailing list (60 students per 1,000 catalogs) and guidance counselors (33.0), which suggests that they may want to try to get more names on their mailing list.

Sampling participants can be done at registration times or when students are asked to fill out class evaluations. Simply ask them "Where did you get a copy of the catalog?" And list your major sources of distribution. Marking catalogs can be done if you do more than one press run or if you use different types of registration forms. For a free u. with a large press run, it is often necessary for the printer to change plates to print all of the copies. If this is the case, you can mark each press run with a slightly different marking on the registration form, or just use a different color printing on each press run. After you have differently marked catalogs, you can compare those distributed versus those mailed, or whatever kind of comparison you are looking for.

Another way of marking catalog registration forms is if you use advertising and want to compare catalog distribution with an advertisement in a newspaper. You can mark the newpaper registration form slightly different, and be able to tell how many registrations come in from a given ad.



FREE U

CATALOGS

AVAILABLE

HERE

Registration

450 REGISTRATION

One of the most hectic times of the year is registration time. Whether you have a small free u. or enroll thousands of people in a week, registration procedures are always in the process of being refined, made more efficient. More efficient registration systems make the participants happy, shorten the waiting lines, and that makes your staff less tense, too.

This section contains articles on registration for various organizations in different stages of development and size. Sherry Pastor's article shows how to register for a small free u. enrolling around 1,300 people a year; A.J. Puhl's article was written for rural free u's enrolling 1,000 or fewer participants a year; and Candace Cunningham's excellent piece is geared to a large independent fee charging free u. with close to 20,000 participants a year.

The items in this section are:

451.01 Easy Registration, by Sherry Pastor
452.01 Rural Registration, by A.J. Puhl
453.01 Advanced Registration, by Candace Cunningham
Sample Registration forms on pages 451.02 & 453.06

Easy Registration

Sherry Pastor
University for Man
Monterey, California

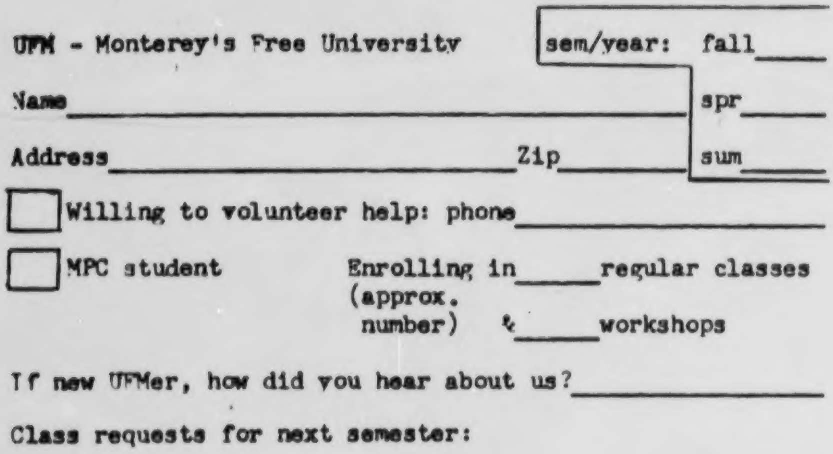
Summer 1978

We usually set aside approximately one week for registration each semester, beginning with a registration-open house where many of our class leaders are present to answer questions. This first day of registration is either Saturday, or an evening from 6 - 9 p.m., and takes place near our office on the Monterey Peninsula College campus. Registration continues during regular office hours and some additional hours.

For our open house registration we set up a main table with volunteers where a registrant: 1) fills in a 3X5 card, 2) pays $5, 3) receives receipt and 4) proceeds around a room where class sheets are spread out on tables behind which sit leaders (if available). Class sheets are organized as in catalog by days of the week. Registrant places own name and phone number on class lists he wishes to attend.

There is a separate table where people may register for our workshops which each carry a fee. Here the registrant places name and phone on lists after fees are paid.

When registration week is over, class leaders receive a copy of class sheets. We will occassionally do phone or mail registration, but prefer to meet those who take our classes. This would not be practical if we were much bigger.



UFM - Monterey's Free University   sem/year: fall____
Name______________________________ spr____
Address____________________ Zip________ sum____
☐ Willing to volunteer help: phone____________
☐ MPC student   Enrolling in____regular classes
(approx. number) & ____workshops
If new UFMer, how did you hear about us?____________
Class requests for next semester:

OTHER REGISTRATION FORMS

PLEASE PRINT

NAME ______ ______ ______
Last Middle First

ADDRESS ______ ZIP ______

Home Phone ______ Work Phone ______

INFORMATION FOR STATISTICAL ANALYSIS ONLY

AGE ______ SEX ______ OCCUPATION ______

Did you receive a catalog through the mail Yes ☐ No ☐

How did you hear about Praxis? ______

What courses would you like to see offered in the future? ______

People to contact, who might teach it ______

I would like to facilitate a Praxis Course?
Name of Course ______

I would like to be involved in the Praxis Project. Yes ☐ No ☐
Area ______

I would like to be involved in other Canterbury Center Projects. Yes ☐ No ☐
Area ______

LIST ALL COURSES YOU ARE REGISTERING FOR

	Course Name	Course Fee
1	______	______
2	______	______
3	______	______
4	______	______
5	______	______
6	______	______
7	______	______
8	______	______
	TOTAL COURSE FEES	______
	REGISTRATION FEE	$ 3.00
	TOTAL	______

PLEASE PRINT

NAME ______ COURSE
Last Middle First NAME ______

ADDRESS ______

CITY ______ STATE ______ ZIP CODE ______

Home
Phone ______

Business
Phone ______

DO NOT USE

CHECK ______
CASH ______
DATE RECEIVED ______
BY WHOM ______

RURAL

REGISTRATION

A. J. Puhl
Morris County Community Education Program
Marshall County Community Education Program
Kansas

Fall 1977

REGISTRATION

Work on registration should begin approximately three weeks before you actually begin taking registration for community education courses. There are three important areas you should cover before registration:

1) The first week: (using whatever media sources are available in your area) a brief article giving registration dates, where and when registration will take place.

2) The second week: Should be more indepth releases giving exact registration times, dates, and locations, courses, services, and programs that will be offered.

3) The third week before actual registration takes place should be an article that very thoroughly describes the exact places, times, locations, and how-to's of registration. It should include such information as; registration by phone if it is impossible to come in person, class limits, and registering for others.

Why should people register for classes? People like to take one or more community education classes during a session. We ask that everyone register so that the class leader will know how many students to prepare materials for, how much space will be needed for the meeting, and who to contact in case of changes in time or location of the class meeting. Registration also gives the program a list of persons who have taken courses who might be able to provide evaluations of the courses, or suggest future areas that might be explored.

Some courses can only accomodate a limited number of people due to limits in space, supplies, etc. If the limit is exceeded, the leader has to work under difficult conditions. So when the limit is reached, keep a waiting list and try to arrange additional classes to meet the need. Don't let limits scare you away, just do your best to let as many take the courses as possible.

Registration should take place in a strategic location in the town. This can be a place where people have easy access, and know well. If you have a county location, it would be wise to hold registration in a couple of area towns, so registrants living at the edge of the county would not have to drive very far to register.

Your community education office would probably be the best place to hold registration. By then, people will know of your office, and they can use its facilities easily both in person and by phone. Other possibilities for registration include: chamber of commerce office, city hall, courthouse, senior citizen center, high school, jr. high school, community building, or public library, just to name a few. Registration can take place in more than one building to facilitate a greater number of people.

The hours you set up for registration should be hours that are compatible with the greatest number of community residents as possible. Be sure that the hours for registration as reported in the media and in the catalog are correct. Extra phone-in hours might be advantageous for larger community areas where scheduling might be difficult for some participants.

Dates for registration are also important. Usually registration is held for three consecutive days. The best days to hold registration are usually toward the end of the week (of course days and dates will vary due to the type of community you are located in). Be sure to schedule registration with the correct days, dates, and times with the various building schedules well in advance of registration so that conflicts with other activities will be avoided.

Registration posters containing registration times, dates, locations, and phone numbers should be put up in specific and central locations including stores, libraries, individuals, to laundramats and anywhere else you think might be appropriate . The number of posters put up will depend upon the size and scope of your community. Posters should be distributed at least two weeks before your registration dates.

COMMUNITY EDUCATION ENROLLMENT PROCEDURES

Keeping a well organized and simple system for enrollment will save a lot of time, prevent hassles, and make your enrollment proceedings run smoothly. There are four important points when enrolling people for your community education program:

1) Enrollment Registration Cards
2) File Use
3) Enrollment Limits and Waiting Lists
4) Enrollment Resources and Statistics

Enrollment Registration Cards

These cards are very easy and simple to fill out. When a person registers for a course(s) they must fill out the following information: Their name, address, phone/work phone, and title of the class they wish to enroll in. Make sure their printing or writing is legible. Since the enrollment form usually is a carbon copy, be sure that the forms are filled out in pen. The copies of the enrollment form are used as follow:

1) The original is sent to the course leaders so that they will have an idea of who, how many, and how to contact the persons taking the class.

2) The carbon copy is used for the Community Education file. This is helpful in getting final enrollment figures, and if the course leader misplaces his/her copy you can send him/her a duplicate set.

Enrollment File Use

Some of your courses will have limits on the number of people enrolling. When a course is filled you should mention this to the person who is trying to enroll for that particular course. First ask the person if they would like to be put on a waiting list. A waiting list means that if someone drops-out or cannot make it to the first meeting date, then the 1st person on the waiting list will be called to fill the space. If there are six or seven people on a waiting list it is the responsibility of the Community Education Director to attempt to offer another section or locate another course instructor to meet their needs.

A blank for Waiting List should be placed on the enrollment form. This will be most beneficial when a course is filled. Put a number 1 by the Waiting List blank consecutively as the list grows. This will prevent hassles when going through 7 or 8 people on the list. (For more information refer to Why Register Section)

Enrollment Resources

As persons come to register for classes, it is a good idea to solicit their input. A questionaire, suggestion box, or simple verbal exchange can bring you information about classes that people would like to take, ways to improve enrollment, ways to offer more classes, resources available, and potential course leaders.

Enrollment Statistics

Statistics can be vital to the future of your community education program. They can provide a means to describe your program in asking for financial support or writing grant proposals. Enrollment Statistics can be broken down into four categories; 1) the number of males and females that took courses 2) How many enrolled from area towns or areas within your town, 3) How many courses each individual took 4) which classes were most popular.

The use of the statistics is varied but essential to understanding your program's effectiveness. The number of males and females taking classes will help the Community Education Director find out what types of courses are needed in your area. In most cases, females out number the males almost 2 to 1 when participating in classes. This means more male oriented programs are needed in your project to interest a greater number of men. Knowing how many people from the various areas of your community participate in the classes will help to support your requests for money. The use of percentage breakdowns to describe area participation will also show the diversity of the community education project. This will give you some idea of how the project is being accepted in the community. It will give you some idea of how your program is growing and what areas might need greater consentration or targeting.

Knowing how many courses each individual takes is also beneficial when seeking funding. Since many people take more than one course, your total enrollment figure may not accurately show total participation. For example, if 200 persons enroll in 20 courses it could mean that there were 20 people in 10 courses, or 10 people in 20 courses, or it could mean that there were 100 persons taking 2 courses each. The totals and numbers of courses taken must be recorded in order to report the usage accurately to the funding agencies. The information can also serve as a mailing list for information from your free u. Knowing which courses were the most popular ones helps to describe your program's general direction. It also gives you a guide as to which courses should or should not be repeated in the next section. Many course leaders who have large turn-outs for their classes express interest in teaching again. The main duty for the Community Education Director is to contact the leaders of the courses to ensure their continued participation in the programs of the future.

SAMPLE ENROLLMENT STATISTICS

COURSE TITLE	LEADER	PHONE	DAY	TIME	LENGTH	FEE/LIMIT	LOCATION	MALES	FEMALES
Beginning Yoga	Barbara Lytton Margarita Bedel	973-2369	Mondays	7:30 P.M.	4	None/None	Gymnasium in City Hall	3	22
Gun Clinic	Jon Lunchinske	927-5351	Wednesday	7:30 P.M.	1	None/None	At His Home	14	0
Ceramics	Karen Pruitt Nona Miller	543-5316	Monday Tuesday Thursday	7 - 9:30 PM	-	None/None	Ceramic Shop	0	4
Income Tax for Individuals	Tony Martin	543-5964	Tuesday	7-9PM	1	None/None	North Ks. Savings	4	8
Glass Etching	Ruth Oliva	638-2470	Monday	7-9PM	1	None/None	Mrs. Oliva's Home	1	7
C.B. Class	Tim Ellenberger	543-2313	Tuesday	7:00	1	None/10	Tim's Electric and Radio Shop		
Flowers for All Occasions	Barbara Tweedy	543-2712	Wednesday	7:30	1	None/20	Tweedy's Shop	0	4
Hamming Around	Fred Zillinger	5435073	Thursday	7-9	15	None/None	North Ks. Savings	5	0
Getting to Know Your Pet	Mark Bienhoff	543-5041	Thursday	7:30 PM	2	None/15	Crossroads Clinic	4	8
Crafty Ideas	Louise Ibsen	543-6134	Wednesday	8-9:30	3	None/None	Louise Craft Shop	0	6

453.01

Advanced Registration

Candace Cunningham
Denver Free University
Denver, Colorado

Summer 1978

Denver Free University registers people four times a year, processing between 5,000-6,000 registrations each term. The whole registration process lasts about six weeks, including one week to set up for registration and three weeks after the formal end of registration to process late registrations and handle refunds, transfers and cancelled class refunds. During registration we use contract labor, work waivers (people who work for credit toward classes), volunteers and about 1½ staff members.

The Staff Enrollment Coordinator makes up bank deposits, does the bookkeeping, supervises and trains the people working registration, and generally keeps an eye on the whole process. Once registration is officially over, the EC supervises the handling of refund requests and transfer requests, handles sending refunds to people whose classes have cancelled, continues to process late registrations, supervises payment of tuition teachers, and prepares a statistical analysis of the registration.

The week prior to registration all the locations for classes are typed (DFU does not publish class locations in its catalog), duplicated, cut up and filed by course number in a set of "Location Boxes." This work is primarily done by volunteers. Also during the week before registration a tally card for each section of each course is done. This is a card showing the course number, the course fee and the class size limit if there is one. On the tally card are printed numbers from 1 to 40. As people register for the class, slash marks are made on these cards to keep track of how many people register in each class. Once the tally cards have been proofed for accuracy as to course fee and size limit, they are filed in the location boxes along with the location slips. These are cardboard filing boxes with 5 X 8 index cards in them.

The index cards are numbered, one card for each section of each course. One set of boxes is used to file the teacher's copy of the 4- part NCR registration form, and the other box is used to file the permanent office copy of the registration form. Other tasks done during the week before registration include making instruction signs, checking and reordering supplies, proofing the location slips, etc. Then DFU is ready for mail in/walk in registration to begin.

Let's follow a mail in registration from the time it gets to DFU until the receipt is returned to the student.

Contract laborers process mail in registrations. The first step is marking the student into all the classes s/he wants. The registration worker takes the mail in form, checks on the tally card for the class they want to make sure that that particular class still has space available, makes sure the student has recorded the fee correctly, and marks the student into the class by making a slash mark on the tally card. Then a location slip for that class is pulled and paper clipped to the mail in form with the student's check, and the mail in registration continues on in the process. The next step is to figure the money for the registration. The registration worker fills out the income portion of the regular registration form, checks the money due against the money sent, and if everything is OK records it on the form and the registration continues on in the registration process. If there is any problem with the registration, it is placed in a special box and handled by the "problem registration" person. (This is a person who comes in each day for a couple of hours just to handle the problem registrations by calling or writing the people and doing what is necessary to resolve the problem so that the registration can be completely processed.) The checks are separated from the mail in registration at this point and put with the day's receipts to be balanced.

Assuming registration is OK, the next step in the process is having someone do the transferring of the name, address, phone and statistical information from the student's mail in form to each of the regular registration forms. If a student registers for 2 or 3 classes, a regular registration form is made out for each class. Once the information is all transferred from the mail in form to the regular registration form, the mail in form is given to someone else to do further statistical analysis. The registration forms are then broken apart, with the white copy remaining in the office filing box, the yellow copy going to the teacher filing boxes to be mailed out to the teacher at the end of registration, the pink copy used so that the student can be put on the mailing list, and the gold copy returned to the student along with the location slips as receipts. Once the gold copy is safely into the envelope, and the envelope is sealed and stamped and taken to the post office, the mail in registration is complete.

WALK IN REGISTRATION

Walk in registration is much simpler, since the student does the work of writing their name, address, etc. on the forms and receipts don't have to be mailed out. After the student has checked the list of closed classes to make sure the class s/he wants is still available and has filled out a registration form for each class s/he wants to take, they go to the cashier. The cashier takes the forms, marks the student into the classes by making a slash on the tally card, checks to see that the student has recorded the registration fee correctly, and pulls a location slip for that class. Then the cashier figures the total fees due, gets the proper amount of money from the student, tears off the gold copy of the registration form and returns it to the student along with the location slips. The cashier then tears apart the other copies of the registration form so that they can be sorted and filed as the day goes on and the student's walk in registration is complete.

DAILY TASKS

There are a number of daily tasks done during registration in addition to the "problem registration" person, including updating lists of closed classes, making location slips for courses that are running out, filing forms from walk in, replenishing supplies, etc. Also, first thing in the morning the EC takes the previous days course forms from mail in and walk in registration and the day's income and balances them and makes up a bank deposit. Only after each day's transactions are balanced and recorded and the registration forms are filed and the money is in the bank, is that day's registration process complete.

AFTER REGISTRATION

Once formal registration has ended, the emphasis in work shifts from putting people into classes to taking people out of classes. Although late registration at DFU is fairly heavy for the first few days after formal registration is ended, this is also the time that refund requests and transfer requests start coming in. When a letter is received requesting a refund, a "course change" form is filled out for that student. The information on the change form is name and address, course number and course fee, what the change is (whether a transfer or a drop), and the reason for the change if the student cares to say what it is. Also on the form is recorded the amount of refund if any and what income categories the money comes out of (whether DFU fees or tuition). Then a check is written for the amount of the refund and the gold copy of the form and the check are sent to the student. One copy of the form is filed in the teachers' file box to be mailed to the teacher, and the other copy is attached to the original registration form in the office permanent file. The process is the same for a transfer, except there is the additional work of filling out and filing a new registration form and going through the whole registration process for the class the student wants to transfer into. The refund/transfer requests usually keep coming in for about 2½ weeks after the end of registration.

During the two weeks immediately following the official end of registration, cancelled class refunds are begun. Volunteers take the list of cancelled classes compiled by the Teacher Coordinator, pulls all the registration forms from the office file for the cancelled classes, fills out a card to be enclosed with the refund check that expresses our appreciation of the student's support and lets them know specifically what the course refund is for, writes out a check, addresses an envelope to the student, records on the registration form the check number and the date it was written, and gives the checks to the EC to sign. The checks are then enclosed along with the cards in the envelopes and mailed to the student. This process usually takes 2 or 3 days to complete.

TUITION PAYMENTS

Then comes the tuition payments to the teachers. The bulk of the work in tuition payments is done by a volunteer, usually, or a contract laborer, if necessary. We prefer having one person take on tuition payments as a project and be responsible for getting the job done from preparing for tuition payments through writing the final check and filing everything away. This job involves first making out a tuition card-- a 5 X 8 card giving the name of the teacher, the course number, the term date, the amount of tuition, the enrollment in the course, the total due, and spaces for three payments. The card is filed in the file boxes along with the permanent office copies of the registration forms. When it is time to make the first payment, (because of the large number of refund and transfer requests received, it is not always possible to get them all processed before it is time to pay the teachers, so DFU pays in two segments to allow time to complete any refunds necessary) the EC counts the registration in the course, lists them on the tuition cards and lists the total due the teacher. Then a registration worker goes through and writes the checks and records on the card the payment date, the amount and the check number for each payment. The checks are then mailed to the teachers.

At this time also the worker handling the tuition payments makes up a schedule of payments for teachers whose classes start unusually late or for people teaching seminars, since the seminar checks are mailed out immediately after each seminar meeting. The worker marks on the calendar the dates of tuition payments, and as each date comes up, the tuition payment worker will take the payment schedule and write checks for the teachers whose checks are due at that time, always recording information about the payment on the tuition card. At the end of the term, the tuition worker pulls the cards out of the office file, alphabetizes them and places them in a permanent tuition file to be referred to later if need be.

Close to the end of the term, the EC pulls all the registration forms from the office files and places them in a permanent file in the storage area, cleans out the location boxes and the tally cards, completes all transfers and refunds, and begins to set up for the next registration.

SUMMARY

That is essentially the flow of registration at DFU. Set up, mail in, walk in, late registration, processing drops and transfers and cancelled class refunds, making tuition payments to teachers, and cleaning everything up to start over again. The registration system was developed and organized over 5 terms at DFU. For the past two terms, changes have been made in specific areas only- such as handling problem registrations- and no changes have been made to the basic registration system itself. The system is very flexible and can handle very large registrations without any major changes. The only thing that varies about the registration procedures as the term size varies is the number of people who work. The CL (contract labor) budget averages about $800 a term, and we use between 45-60 work waiver people each term.

BENEFITS

There are many benefits to this registration system, with the most notable being the ease to the student to register. Except on the morning of the first day of walk in registration, a student can be in and out of DFU in anywhere from 5-15 minutes. If the student registers by mail, s/he doesn't even have that long a wait, just a trip to the mailbox.

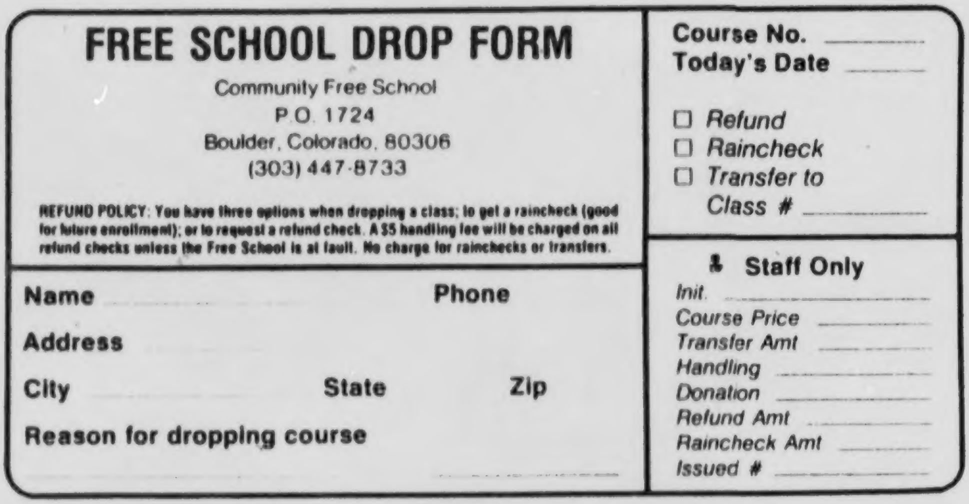
Also, at DFU the work of processing the registration is broken down step by step, with detailed instructions for each step. One person marks the mail in registration onto the tally cards, another person figures the money, another person transfers the name and address, another person breaks the form apart, another person files them, another person stuffs the receipts and locations into envelopes, and yet another person stamps them and takes them to the post office. By breaking the work down this way, lots of people have a chance to volunteer or do a work waiver at DFU, and anyone can help out. You don't have to be familiar with the entire registration system to make a real contribution to DFU during registration, all you have to be able to do is follow simple instructions. By making each task limited and giving clear instructions, we minimize errors in processing, a big benefit in student good will.

Many times volunteers have made suggestions about how to do their particular task faster or easier, suggestions which we've tried and sometimes adopted, which has given the person making the suggestion the satisfaction of making a very real contribution to the free u. The volunteers, work waivers and contract laborers who work at DFU during registration frequently come back again and again to assist in all phases of our operation, including catalog production, teacher mailing, answering phones and other things. We are constantly looking for ways of making registration at DFU easier, faster, more accurate, and pleasant for the students as well as the staff and workers. Without the students taking courses there is no purpose to DFU, so anything we can do to serve the student is good for DFU.

This is briefly the flow of registration and a sketchy outline of how the work gets done. Anyone interested in more detailed information, copies of forms used, etc., can contact Denver Free University directly. We will have prepared by October of 1978 a detailed registration procedures manual, which will be available for the cost of photocopying. Any assistance we can give in systematizing the registration or handling particular problems or anything else will be cheerfully contributed.

SAMPLE REGISTRATION FORMS

These are sample registration forms (reduced in size 50%) and drop forms for Community Free School in Boulder, Colorado. The registration form is similar to the Denver Free University registration form mentioned in Candace Cunningham's article. Both have four NCR paper copies.



FREE SCHOOL DROP FORM

Community Free School
P.O. 1724
Boulder, Colorado, 80306
(303) 447-8733

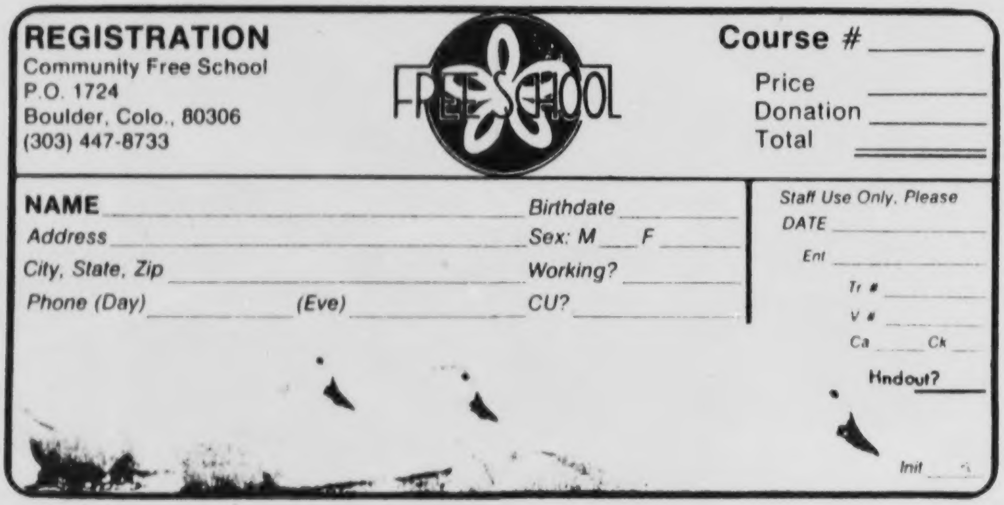
REFUND POLICY: You have three options when dropping a class; to get a raincheck (good for future enrollment); or to request a refund check. A $5 handling fee will be charged on all refund checks unless the Free School is at fault. No charge for rainchecks or transfers.

Name ______ **Phone**
Address
City ______ **State** **Zip**
Reason for dropping course

Course No. ______
Today's Date ______

☐ *Refund*
☐ *Raincheck*
☐ *Transfer to*
Class # ______

Staff Only
Init. ______
Course Price ______
Transfer Amt ______
Handling ______
Donation ______
Refund Amt ______
Raincheck Amt ______
Issued # ______



REGISTRATION

Community Free School
P.O. 1724
Boulder, Colo., 80306
(303) 447-8733

FREE SCHOOL

Course # ______
Price ______
Donation ______
Total ______

NAME ______ *Birthdate* ______
Address ______ *Sex: M* ___ *F* ______
City, State, Zip ______ *Working?* ______
Phone (Day) ______ *(Eve)* ______ *CU?* ______

Staff Use Only, Please
DATE ______
Ent ______
Tr # ______
V # ______
Ca ______ *Ck* ______
Hndout? ______
Init ______

Publicity

460 PUBLICITY

Editor Spring 1978

There are two things that a free university cannot get enough of: publicity and money. You can never have too much publicity. Continual publicity on a variety of stations, through a variety of different techniques reaching all sorts of people is of course, an unobtainable state of bliss. But you should always try, because the more publicity you get, the more the free u. can significantly contribute to the lives of people in your community.

The Free University Network has focussed on publicity and finances as the two most underdeveloped areas in free universities today. Free u's can easily triple their exposure in the media through some simple publicity techniques. And the possibilities for other kinds of publicity are great also, Thus, many people regard this section on Publicity as very important.

The articles in this section are:

461.01 Plan A Total Publicity Package, John Hand, and Editor
461.11 Getting the Message Out, by Dennis DuBe
461.21 Publicity for a Small Town Free U., by A.J. Puhl
461.31 Publicity Schedules, Meredith McElroy
462.01 Publicity Guide and Scrapbook, Editor
463.01 Newspapers, Editor
463.11 Guidelines for Beginners
463.15 Press Release - Communiversity, by Al Hannah
463.21 Free School Plans Practical Courses (Article), New Orleans Free U
463.22 News Release, Meredith McElroy
463.23 News Release, Meredith McElroy
463.25 News article, Jeffrey Hollander
463.28 News article, Jeffrey Hollander
463.29 Sample Editorial, Salina Journal
464.01 Radio, Editor
464.11 Broadcast Media

464.21	Public Service Announcements, Marcy Smalley
464.31	PSA Records, Editor
464.41	Sample PSA, Meredith McElroy
464.42	Sample PSA, Meredith McElroy
464.43	Request for PSA, Everett Neal
464.45	Letter to Radio Stations, Alice Lawler
464.46	PSA, Larry Simon
464.47	Sample PSA's, Everett Neal
465.01	Television, Editor
465.11	Television
465.21	Color Slides for TV PSA's, Ron Holmes
465.31	Video PSA's, Editor
466.01	Other Publicity, Editor
466.03	Denver Free U. Business Flyer, DFU
466.11	Paid Advertising, Jean Swenson
466.21	Paid Versus Free Publicity, Editor

Plan a Total Publicity Package

Editor
John Hand
Denver Free University

Spring 1978

For an effective publicity campaign, you will want to spend some time under a big oak tree mulling over your total publicity effort. How much time can you put into it? Who do you want to reach? What 'image' do you want to create? Can you get some volunteer help in publicity?

Here is an outline with things to consider:

I. Set Your Objectives

A. What Is the Publicity for?
1. recruiting teachers
2. alerting students to a new term
3. informing groups not yet involved in your program of your existence
4. keeping the big kids - mayors, superintendents, presidents, etc., informed and impressed about your success
5. tantalizing the community - showing your potential to be used for exciting projects
6. attracting the attention and interest of possible funding sources

B. Who Are You Trying to Reach?
1. young, educated, middle class white adults
2. families
3. low income and minority communities
4. the elderly
5. blue collar workers

C. What Image do you want to Create?
1. an experimental program
2. an established and respectable program
3. creative, offbeat, unusual program
4. an "alternative" program for the "counter-culture"
5. a student program, or program for young people
6. an up and coming organization, future oriented, growing

D. What are Your Resources?
1. How much staff time can you devote to publicity?
2 How much money should be budgeted for publicity?
3. How many volunteers can you get to help out on specific projects?

E. How Can you Evaluate and Measure the Success of Your Publicity?

The next step, after you have become depressed over the enormity of the challenge and the limits to your time and money, is to choose those publicity options which will best suit your situation. But DO consider all your options before you decide.

Here are the most common publicity methods for free u's:

II. Publicity Methods

- A. Your Own Catalog and Newsletters
- B. The Media
  1. Newspapers
  2. Radio
  3. Television
- C. Paid Advertising
  1. Newspaper ads
  2. Radio and TV ads
  3. Other
- D. Other Publicity
  1. Direct mail
  2. Bulletin Boards
  3. Neighborhood newsletters
  4. Industrial and trade publications
  5. Events and Happenings
  6. Flyers and Posters
  7. Exhibits and Picture Windows
  8. Speeches before Groups
  9. Phone calls
  10. Conferences
  11. Fair Booths
  12. Other
- E. Word of Mouth

How to choose? You want to put your effort into the methods that will bring in the most people. You may also want to reach a variety of audiences, so will want to consider different mediums that reach different people (the people who watch t.v. are not necessarily the same people who listen to radio). You want to do publicity well, but don't want to become overextended. You want to be able to use volunteers for some publicity.

The leading methods of publicity for free u's at this point are:

1. word of mouth (usually the most effective method for any publicity organization)
2. The Free U Catalog
3. The Newspapers
4. Radio

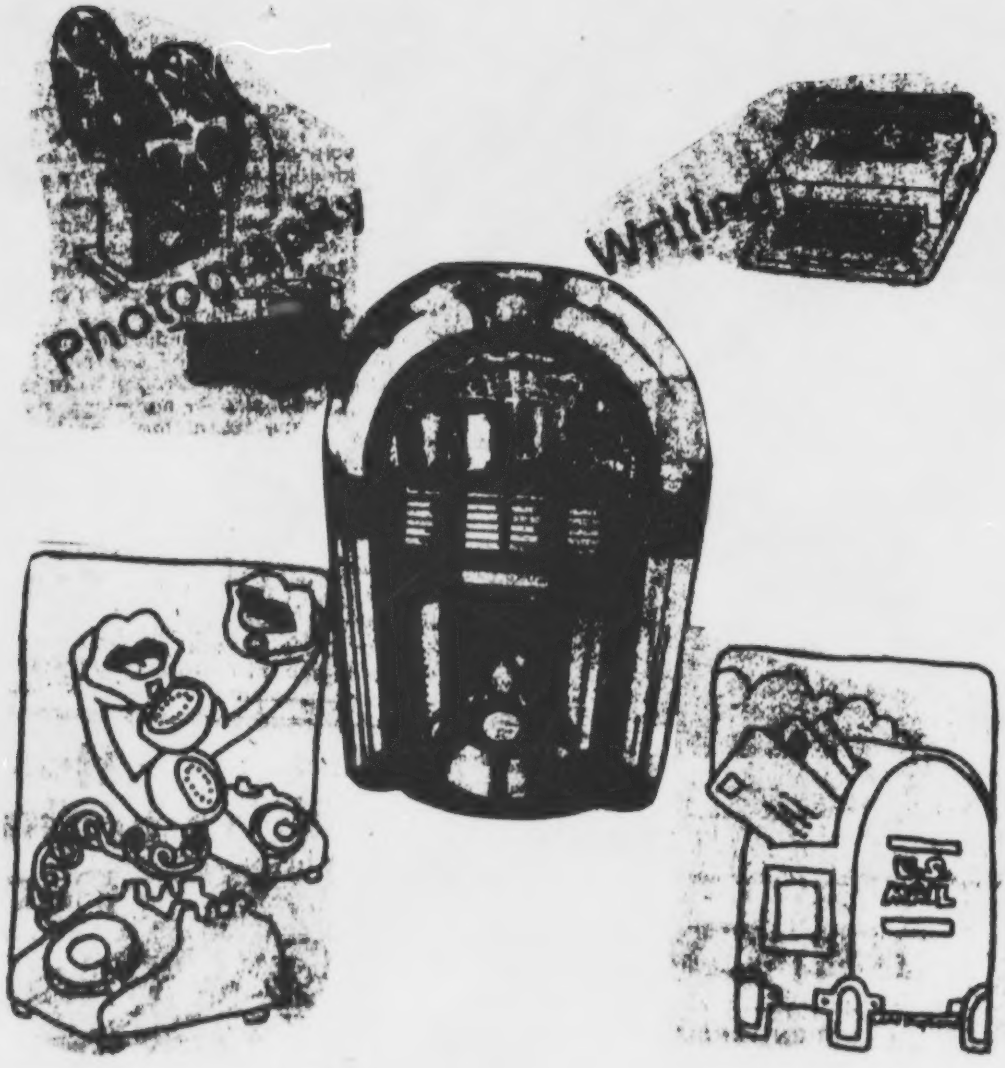
And finally, you should map out briefly your approach to the publicity "campaign." Here's some things to think about:

III. Design a Strategy

- A. How many media will you use for each PR expedition?
  1. Use different media, and space your promotions

B. Timetables

1. Consider your deadlines and the deadlines of printers, mailmen radio announcers and others.
2. When does X need to be written? When does Y have to be in Z's hands?
3. How long should something be in the public's hands to have maximum effect?


Photography
Writing
U.S. MAIL

461.11

Getting the Message Out

Dennis DuBe
Community Free School
Boulder, Colorado

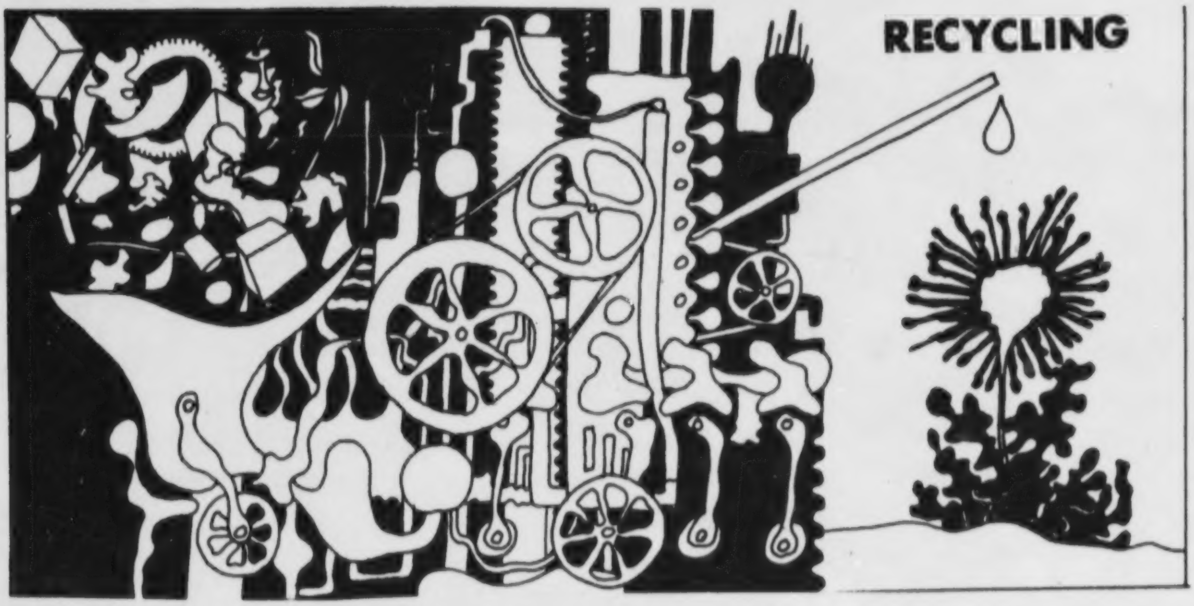
Spring 1977

There are two modes of operation for advertising: 1) getting it free, and 2) paying for it. In either case careful thought should go into the process of creating a capaign and following through to see the campaign reach the people it is directed to. Anything you put out to the public is you. If someone sees your advertising for the first time (or even the second or third) that's all that person knows about you - that ad is you.

Think ahead. Plan a campaign so that the radio, posters, newspaper, or whatever all carry a common theme. Take enough time to think out clear copy for the radio stations (and type it up neatly) and to put together good looking ads for the printed portion of your series. Make a budget before you do anything else, and you will have made several important decisions already.

If you have a tiny budget and have to rely on press releases from the papers and public service announcements from the radio, then the best use of your twenty dollar budget is to take two people to lunch; buy a couple of beers for them, and get an inside friend. Someone who likes you on a radio station will play your announcements. If the radio station doesn't know you from Adam, your chances of getting your message across drops considerably. When the paper or radio station does play your message, call them up on the phone immediately and tell them what a great job they're doing (even if it stinks-a compliment affects them just like it affects you - they'll be much more open to doing business with you the next time). If you are operating for free keep it that way. You can't expect a radio station to do things for free if they see you paying $50 for a big display ad in the local paper. If you pay for one, you pay for them all. The best bet is to go for both. Show up with an order for a display ad and a press release. A paper will be much more inclined to plug your lovely non-profit activity with a press release if you are buying an ad to go along with it. I usually try to get the radio stations to match a paid for ad with an announcement on the community bulletin board for free.

One last general note. If you are now or soon will be a genuine 501C-3 non-profit organization you should include a non-discriminatory remark on every ad. We just had a discussion with the IRS and this is a requirement for keeping your nose clean with them.



Publicity for a Small Town Free U.

A.J. Puhl, VISTA Fall 1977
Morris County, Kansas Community Education Program (1976)
Marshall County, Kansas Community Education Program (1977)

GENERAL PUBLICITY

Publicity is a vital element of communication within a community education program. Publicity allows close ties to develop between the community education program and other individuals and organizations within the area. There are therefore several courtesy points to observe in carrying out a publicity program.

First, establish a friendly relationship with the local news media, both newspaper and radio. This can be best accomplished by giving all news releases, promotional items and information to all media sources. This avoids the loss of support by one form of media because they feel that the flow of information has not included them. The use of only one media form may also limit the number of people who hear or read about what you are doing.

Secondly, do not demand time or space. Newspapers and radio or television stations are businesses. They generally attempt to maintain an awareness of community activities but do not wish to be imposed upon for coverage. The best method of contacting the media is to ask for consideration in coverage, provide a well-written, clear copy of your item and 'sell' them with your enthusiasm.

Third, find out about 'no charge' features in the paper or on the radio or television network. Often by making yourself freely available to participate in an interview or provide information you become a resource for the media.

Fourth, other forms of informational exchange should not be ignored. Attend public meetings, civic clubs, organizations and other forms of public information exchange. You will benefit from information provided by other groups as well as being allowed to spread your own news.

Finally, include members of the media in your organization. Often this resource of community sources is invaluable. It is important however, that all of the members of the media do not represent your program in publicity. The underlying bias of using a media member as a media representative is just too great to overcome.

Knowing the types and purposes of media available to you as well as being able to determine when to use each type is essential to good communication.

The main functions of radio are to give general broadcasting, news, music, weather and sports. Radio stations also provide many service broadcasts which can aid your program such as: Religious programs, topical subjects, talk shows (guests are interviewed), editorial comments, Public Service Announcements, and instructional extension programs.

Because they reach many people and provide credibility, newspapers are excellent sources of publicity. Most towns have daily or weekly papers and would be available for your use. Articles found in newspapers deal with local news, national news, upcoming events, club reports, school news, school calendars, reports from senators and district representatives, want ads, editorials, and columns of general interest.

Generally, papers will give you free publicity in the form of feature articles, public notices or upcoming events. Most papers require a three day advance notice of anything you want featured. Depending upon the paper, you may or may not have to write your own articles. If you do write them make sure you have all the necessary who, what, when where and how's as well as a number and name on all articles so that editors can contact you if there are any questions.

Newspaper coverage is helpful in promoting registration and awareness of upcoming program offerings. The paper will be very useful in giving your participants an easy reference as well as dates and times for further action.

A television station offers instructional programs, community calendars, (which is available for any free activity sponsored by non-profit organizations), forums (noncommercial groups present a topic of interest to all the viewing public), editorials and rebuttals as well as many public service announcements.

Television can be an excellent means of spreading knowledge about your program as well as informing others of public participation. Although you may not have a television station in your town, be sure to check for a cable television station which will place local announcements on the weather channel.

Publicity is a very creative thing - there are as many ways to publicize as there are minds to think of them. Don't bypass the many types of "informal" publicity available to you.

Some of the many ways are: word of mouth (your best publicity is recomendations from volunteer leaders and participants), church bulletins , club news, speaking engagements (let people know you are available; a list of clubs and organizations usually can be obtained from your chamber office or courthouse) grade school and high school announcements over the P.A., handbills in grocery sacks, T-shirts, catchy posters and signs at prominent places such as groceries, laundramats, restaurants and places in your community where people often gather.

Publicity may take a lot of leg work but it is well worth the time.

COMMUNITY EDUCATION BROCHURE DISTRIBUTION

First you must figure out specific and thorough distribution points ranging from stores, libraries, and individuals, to laundramats, and anywhere else you think might be good. If you leave them in large food stores be sure that they are in prominent places and not hidden behind counters where people cannot easily see them. Be sure to check with the store owner/manager before leaving brochures. An announcement in the newspaper informing people where brochures may be obtained is also beneficial. You might also want to check back during the week after initial distribution to replace the brochures as needed.

Another method of distribution is to use the members of your staff, advisory board and volunteers to distribute the brochures personally. Often the members of your organization will belong to other clubs and organizations that would appreciate receiving a copy of the brochure. By having the brochure presented personally a degree of personal involvement is achieved.

Churches are also vital in brochure distribution. Leave a number with the Minister, Priest, Reverend, or Rabbi, and have him place them where church members can find them. He might mention the brochure in the Sunday Bulletin or announce their availability during his sermon. TIMING IS IMPORTANT!!!!!!!

Since the number of brochures published varies greatly with the size of the community education program, any of the above methods may be used alone or with any of the others. A county program of course poses special problems. You must distribute throughout the area by placing brochures in each of the active town sites and also in rural distribution points such as consolidated schools, churches, or meeting places.

The publicity of the availability of the catalog or brochure is very important. By using the newpaper, radio, and television to inform the public of the arrival of the class announcement will accelerate their response.

FREE UNIVERSITY PUBLICITY SCHEDULE -- SUMMER '77

Meredith McElroy
New Orleans Free U
New Orleans, LA

Spring 1978

Sunday, June 12 -- Classes start

Saturday, June 11 -- Registration

Monday, May 30 -- Saturday, June 11 -- PSA's (schedule) broadcasting

Monday, May 30 -- Schedules out

Tuesday, May 24 -- Send PSA's (schedule) to radios; releases to dailies

Friday, May 20 -- Send PSA's to TV's (slide)

Monday, May 16 -- News release to weeklies

Friday, May 6 -- Notice to Rider's Digest (schedule and registration) - for release May 23

Thursday, May 5 -- Notice to New Orleans Magazine (registration)

Friday, April 22 -- Paste-up due in duplications (schedule)

Friday, April 15 -- Deadline for teachers

Friday, April 1 -- Letter out to teachers

Friday, April 1 -- Friday, April 15 -- PSA's for teachers broadcasting

Friday, April 1 -- Send new releases to dailies (teachers)

Friday, March 25 -- PSA's to radios

Wednesday, March 16 -- PSA's to TV's; releases to weeklies (teachers)

Thursday, March 3 -- Notice to New Orleans Magazine (teachers)-due by 5th of month

SAMPLE PUBLICITY SCHEDULE

STATION	ADDRESS/PHONE	TYPE OF SHOW	CONTACT PERSON	COMMENTS

Publicity Guide and Scrapbook

Editor

Spring 1978

A publicity guide and scrapbook are essential parts of your publicity campaign. Usually the "publicity guide" is in somebody's head and the scrapbook consists of loose articles from the paper lying around somewhere. But a more concerted effort is definitely in order.

Your publicity guide should be written down, and consist of all the kinds of publicity you use, who to contact, how to do the publicity, and when to send it. This is particularly useful for the media, and vital when the staff changes and new people come on board.

You can zip out a publicity guide in 15 minutes if you have been doing publicity for the free u. Some larger cities have already done publicity guides for organizations. A chamber of commerce or civic group will put out a booklet with all the media listed, and separate listings for each program or potential publicity opportunity, such as PSA's and who to contact, the morning talk show and the host, etc. Here are elements you want in a media guide:

- the station or media
- address and phone
- type of show or program
- contact person for each show
- comments (like when you were last on, or when you should approach them)

Here is a sample entry:

Radio Station WTRV

101 West Linwood
Cawker City, Alabama
456-8907

1. PSA's	June Koenig	Anytime
2. Coffee Chit-Chat	Bob Wells	Ask a month in advance, likes domestic topics
3. Noon News	John Dot	Short interviews - teachers
4. Late night talk show	Carol Cann	In depth topics, politics

Accompanying this article is a sample blank page to get you started on a media guide. The media guide will get it down in writing. You won't forget that "late night Talkshow" as a potential source of publicity, and the person who takes over from you won't have to call every station and newspaper in town and ask who does what. A media guide will be a lasting document that should be a standard office fixture.

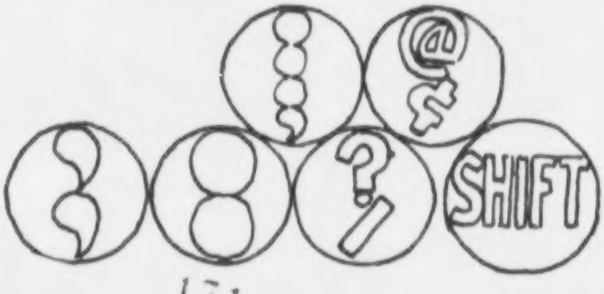
THE SCRAPBOOK

It takes just a little effort to construct a media guide, and just a little effort to keep a scrap book. Both pay off more than they take. You probably already have a few articles lying around somewhere. The scrapbook puts it all together and makes it look good. Uses for your scrapbook include:

Your scrapbook is not just sentimentality. It is a record of what publicity you get and when. Use it to keep track of your media coverage, and when you should go back to the newspaper or magazine with another idea.

Use your scrapbook in funding. Get it down with some glue, and then take it around and impress people.

Use the scrapbook as a historical document. For new staff, they should get a sense of what has gone on before, and for outsiders it is a quick and enjoyable way to find out what the free university is about.



Newspapers

Editor Spring 1978

Radio and television can hype your program in a few seconds, and give you teachers and participants. But the print medium can establish you as a serious and worthwhile endeavor - or as a negative, impotent, or frivolous sidelight. The print medium - newspapers and magazines - can get into the free u. in depth, and provide their readers with a good or bad image of the free u. Often that image will stick with readers. That is one reason why newspapers are very important to your publicity campaign. If your local paper supports you, that endorsement can take you a long way toward public and institutional popularity. So the importance of the newspapers in town goes far beyond mere transmission of news and publicity; it can provide you with an image and - if you work it right - a positive image, in the community.

IMAGE

Before you even contact a reporter or send in a story, you should get into a PR (public relations) frame of mind. Your job is to promote the free u. - its benefits, successes, uses, and excitement. You want and need positive publicity in order for the free u. to succeed. A negative press image will be incredibly hard to overcome. Therefore, be very careful to promote the positive things about the free u. and don't promote the negative aspects of your operations. Every organization has its problems, and every organization has something wrong with it. That is to be expected. While you shouldn't shy away from recognizing your faults and shortcomings, you should not parade your faults before the press. If they want to explore something, fine. But if you talk about your shortcomings in a negative light ("All our staff disagrees," "We have some very lazy participants", "We overspend our budget every year") the press will only be too happy to play it up. You may be asked what the free u's shortcomings are. And you can put thoses in a positive light also, in terms of growing pains and potential. But it is important not to be careless with the press; you want to establish a positive image and you need to be "psyched free u." to do it.

PLAN

While planning a newspaper release cannot be as exact a science as your radio and television promo's, you nevertheless should think about your newspaper publicity in advance.

CONTACTS

Good personal contact with someone on the newspaper staff is even more important for your newspaper coverage than for radio and t.v. Newspapers are an ongoing source for indepth reports and PR. They can promote you in numerous ways. A good contact person at the paper is almost essential. There are a couple of ways to achieve this. One is just getting to know a reporter personally, going out to lunch once or just making frequent contact. Another is to visit the editor, managing editor, or news editor (make sure you know which editor you are seeing and what his or her job is) and to get his or her support and interest. Often this can be done through other influential people or friends of the editor who are on your advisory board or supportive of the free u. Then the Editor can assign whatever story you bring in to the appropriate reporter. A reporter will do an assignment from the editor but he or she may or may not respond to your overtures.

Another way to gain newspaper support is to formally have someone from the paper on your board. University for Man in Manhattan has the newspaper publisher on the board of directors. After each free u. directors meeting, there is a rash of articles in the newspaper from the ideas the publisher picked up at the board meeting. The free u. can get front page coverage for fund raising drives, its ten year anniversary, its attempt to get funds from the city for an evening child care center, etc. It also can get a needed editorial in the pinch. The Neosho River Free School in Emporia, Kansas, has a reporter from the local Emporia Gazzette on its advisory board. A reporter on your board, however, may not be able to write as extensively about your free u. for fear of conflict of interest. Play that by ear, however, and check before hand if a reporter could still plug the free u. in writing.

Any way you do it, you should try to be on a friendly, first name basis with someone at the newspaper.

Here are some ways to use your newspapers and magazines in town:

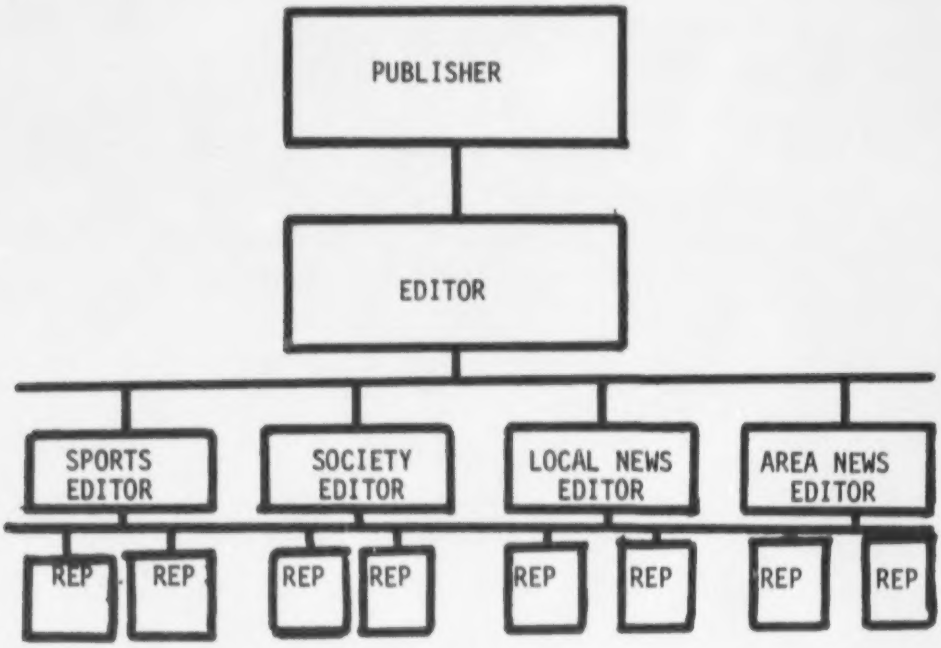
1. straight stories asking for teachers and announcing registration and classes.
2. feature stories on your classes. This kind of story can be used time and time again. And if different stories get into different sections (news, feature, society page, sports), all the better - you broaden your reading audience.
3. some newspapers, especially those in small towns, will list all of your courses in the paper. This tactic even worked in the large city of Wichita, so don't shrug it off as an idea.
4. news stories on other programs, projects, events and announcements. Let the paper know if you are doing special programs, events, or have a new happening at the free u.
5. editorials. You are only going to get one or two of these, so play your cards well and use it to the best advantage. If the editor is supportive of the free u., you should be able to get an editorial praising the free u. sometime. You may want to wait and get the editorial at a critical moment (like the day before the city council votes to give you money.)

Don't stop with the large daily newspaper in your town or city in your quest for publicity from the print media. Investigate weeklies, small dailies or ethnic newspapers, and out of town papers that have some circulation in your town. If there are any local magazines, shoppers' guides, or other periodicals that occasionally run articles, make sure they get a feature story to run also.

For small stories and news releases, you should write the story. The editor will rewrite it if he/she wants. For longer stories and feature articles, it is probably more worth your while to get a reporter to write it so they can do it in an objective style.

463.04

HOW A TYPICAL NEWSROOM IS SET UP



MAKE SURE YOU KNOW WHO YOU ARE TALKING TO AND WHAT HIS OR HER POSITION IS.

The publisher owns the paper or represents the owner, and is more concerned with the business aspect of the paper on a daily basis. S/he usually doesn't write stories. Excellent person for the advisory board or support if you can get it.

The editor, sometimes divided into "Managing Editor" and "Editorial Writer", is in overall charge of staff and the format of the paper. S/he will write editorials, but usually not news or feature stories. Excellent contact, as the editor can assign stories to be written.

News editors. The local news editor is probably your best contact. This person is in charge of the stories written, and can assign stories and often writes them him/herself. The Society (formerly Women's) section is an excellent spot for feature stories on classes, cooking, arts and crafts, earth/environment, etc. It's good to know the Society editor and make sure s/he has a copy of each brochure.

Reporters write feature and news stories, but have little overall influence on editorials and support. A good contact here will get you some good coverage, but try to get the reporter to introduce you to the editor for more support.

Guidelines for Beginners

Spring 1978

Know Your Editors

If you are not already acquainted with newspaper editors (dailies and weeklies) in your community, introduce yourself. Time your first visit with your first release. Deliver the release in person and offer the editor your cooperation in reporting news of activities in your Unit and Division. Also get to know others on the newspaper staff and their special interests and needs: the city editor, the science or medical editor, the women's page editor, education editor, columnists, etc. Once these key people know you they will learn to rely on you and welcome your help. It will also make it easier for you to convey ideas for stories. After establishing good relationships, don't wear out your welcome. Drop in when you have a story. (In an emergency telephone your story.)

Writing the Release

You can write a release, even though you have never written for a newspaper before. Get the facts, state them clearly and double check on spelling of names and titles. Your release should be typed double space on a standard sheet of paper, 8-½ by 11 inches. In the upper left hand corner put the name and address and telephone number of your Unit and your own name. A few inches below indicate the release date:

ADVANCE FOR A.M. RELEASE ON THURSDAY, APRIL 12, 1973

If lack of time or help make it difficult for a volunteer reporter to prepare a release, send the facts to the newspaper anyway. The Pennsylvania Division has prepared a mimeographed sheet for such a contingency. A note at the top of the sheet reads: "Dear Editor: We take this means of informing you of our activities in the simplest way under the circumstances. When we can write news stories more fully, we shall be happy to do so." Then there are blank spaces left after each of the following headings: Who, What, Where, When, Why, How, Committee in Charge, Others Involved, Most Important or Interesting Item. At the top of the sheet a blank space for the name, address, and phone of the volunteer reporter. If time does not permit even this procedure, don't hesitate to telephone in the facts.

Covering the Story

Submit material and information in advance to your editor - speech, text, summaries, head table lists, photo possibilities. Arrange for photos before the meeting starts. If a speech is long, you should accompany the text with a 4 or 5 paragraph summary of the important points.

Some Important Don'ts

Don't play favorites. In releasing a news story treat all newspapers alike. A story carried by an A.M. paper will not always be used by a P.M. paper. But see that both get copies and vary your timing of releases so that each in turn has a first chance to use releases. A feature story is to be offered to one newspaper exclusively.

Don't divulge a story initiated by one newspaper reporter to a reporter from another paper. The person who initiates the story deserves your cooperation and confidence.

Don't ask to see a story before it is printed and don't ask the reporter or editor to save you a clipping.

Don't fail to give others credit where credit is due. Although the American Cancer Society has played an important role in cancer control, the nation's physicians, the great medical centers, hospitals, research laboratories and the National Cancer Institute have all aided in the overall attack on cancer. However, it is essential that the Society remain a source for honest, objective authoritative information about cancer.

Don't delay getting results of your meeting to your newspaper quickly. News is perishable; it must be used while it is hot.

A SUGGESTED FACT OUTLINE:

Name : John Doe

Phone: 434-6578

WHO : Yourtown Council of Governments

WHAT : Regular meeting to be conducted by COG Director Joe Smith

WHEN : Monday, August 13, 1971, 7:30 p.m.

WHERE: City Hall Council Chambers

WHY : To hear presentation by Mr. John Jones of the Governor's Office of Comprehensive Health Planning. Areawide planning will be the topic.

This form should be on 8½ x 11" plain white paper. Type your facts, double spaced, using one side of the paper only. Don't worry about white space on the fact sheet - it isn't "wasted". The reporter can use it to make penciled notes, if necessary.

THE NEWS RELEASE

Once you get used to handling informational material for your agency, you will most likely start writing your own news releases. The news release is not a substitute for the "fact outline" as previously discussed. Rather, it is an alternative.

If you feel you can save the editor time in writing an advanced story of an upcoming agency activity, you can write it yourself and submit it for possible publication.

The same "Editor's Five W's" as used in the "fact outline" are important to a good news release. Remember them? WHO, WHAT, WHEN, WHERE, AND WHY.

It is important to get all these "W's" in the first or second sentence, whether you are writing for a newspaper or a broadcasting medium. These first sentences comprise what is referred to as the "lead" paragraph and should capture the attention of the reader or listener. It should make him want to know more about your agency's activity.

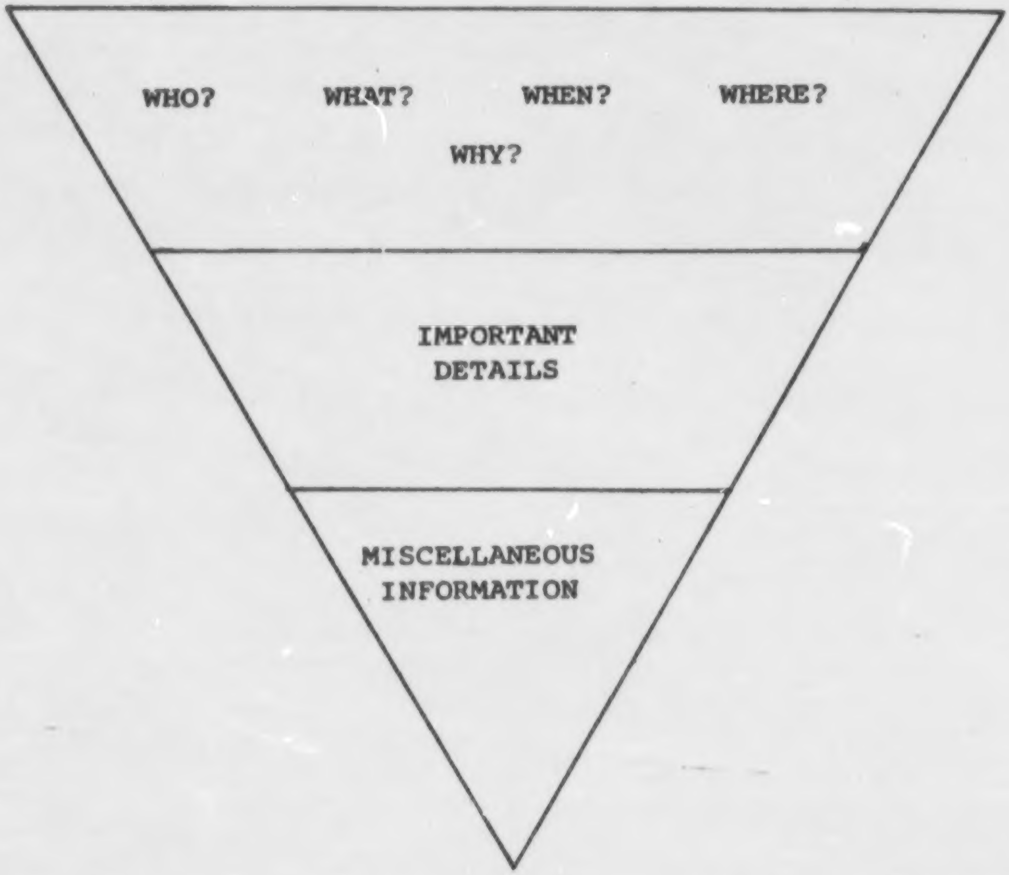
After you have established your lead, go on to the details of the story. Each paragraph from here on to the end of your release should be of declining importance. This form of writing is known in the journalism field as the "inverted pyramid" story.

It enables an editor to pick out the important facts of your story in the first line or two. If he lacks the space needed to print the whole story, he can "cut" or edit the story from the bottom up, leaving out the least important items. This works for both print and broadcast media.

Another rule to keep in mind: use short words. Write short sentences, short paragraphs. A good paragraph in a news release consists of two sentences.

human interest - "people story" is humanizing a news story.

INVERTED PYRAMID


WHO?
WHAT?
WHEN?
WHERE?
WHY?
IMPORTANT DETAILS
MISCELLANEOUS INFORMATION

News-Paper News Stories

463.16

communiversity

U.M.K.C. – 5100 ROCKHILL ROAD KANSAS CITY, MISSOURI 64110 (276–1429)

Press Release – Communiversity

Jan. 16, 75

PRESS RELEASE---please post immediately

COMMUNIVERSITY, the free university learning center serving the metropolitan Kansas City area, is offering over 160 courses ranging from clay pottery, a film series, to mathematics, the history of Kansas City, basic auto care, macrame, billiards playing, decoupage, meditation and many, many more. For more information, obtain a catalog at a local library. Communiversity courses cost $1 for registration. Some courses have fees for materials; many do not. Registration starts January 28. Courses start the week of February 2. Catalogs contain course descriptions and information on how to register for them.

Please include this in your next issue. If you have any questions, please call us at the above number.

Sincerely
Al Hannah
Al Hannah
Director

Free School Plans Practical Courses

A—16 Wednesday, July 14, 1976 The States-Item New Orleans

Free school plans practical courses

By RICHARD BOYD

The Free University of New Orleans (FUNO) is ready to move from the exotic to the practical.

"That is essentially what I want to do," says Meredith McElroy of the community relations office of the New Orleans Public Library. She coordinates FUNO and its Wednesday night adjunct, "Women's Night at the Free University."

"I want to keep everything we have now but to expand our scope," she says. "This summer semester I became really conscious of the fact that while FUNO offers a lot of highly specialized courses that appeal to small groups of people, we need to be doing more to reach the average person on the street."

Miss McElroy says she became aware of the need for expanding FUNO when she had descriptions of the courses published in the Rider's Digest, a free leaflet available on city buses and streetcars.

"IT DAWNED on me that a lot of courses we were offering were probably just not of interest to the greater numbers of people using public transportation and reading about us," she says.

So she is trying to create several "practical living" courses to supplement the current FUNO offerings in time for the winter semester, which begins Oct. 3.

"We need people who want to teach these courses. We are appealing to the community for teachers," she says.

Some of her ideas include self-help courses on income tax preparation, consumer law and general consumer knowledge, household budgeting, and opportunities for senior citizens in the city and suggestions on how they can utilize free time.

"I want FUNO to offer courses that can teach people how to live easier. I want to appeal to the average people, those in the projects, those who work, those who need practical, everyday knowledge," she says.

"For instance, I would like to offer one on contract signing. I need someone who can, in simple terms, tell people what signing a contract entails and how to avoid making mistakes."

SHE IS ALSO looking for people to teach crafts. "Jewelry making and handcrafts would be ideal courses. I would like to offer crafts that people can do easily without a lot of investment in equipment and materials," she says.

Miss McElroy is also interested in finding persons to teach basic reading and math. "Basic English, I think, could be integrated with many of these courses," she says.

"But I want to keep FUNO informal and basically unstructured. It offers a great opportunity for people who have new ideas about how to teach."

Persons interested in teaching "practical living" courses may contact Miss McElroy at 586-4927. She will send them forms in which they can outline their course ideas. Winter semester registration will be held Oct. 2

"WE WILL continue to offer what we now have," she says. "These new courses, if they materialize, will supplement the current FUNO offerings such as the writer's workshop, transactional analysis, 'anarchy and order,' Frikan karate, several different types of meditation courses, Babaji's Kriya yoga, and several specialized literature courses. Among those being offered currently are courses on T.E. Lawrence, Walker Percy, Ronald Firbank and Gertrude Stein."

The Free University was begun in 1970 by the Tulane Graduate Student Union, was continued briefly by a foundation and then was taken over by the public library in 1973. Miss McElroy began coordinating it in 1974 and established "Women's Night" last year.

There is no charge for any of the courses, many of which meet at the main library on Loyola Avenue or in the homes of those teaching them.

463.22

News Release
CITY OF NEW ORLEANS

PRIDE BUILDS
NEW ORLEANS

MOON LANDRIEU
MAYOR

August 27, 1976
New Orleans Public Library
219 Loyola Avenue
Ann E. Gallmeyer, Community Relations Officer
586-4927

Riders' Digest Editor

For release: September 13

The fall session of the Free University of New Orleans (FUNO), coordinated by the New Orleans Public Library, is coming up. Schedules of these free classes, which start the week of October 3, will be available beginning September 20 at all New Orleans Public Library branch locations. There are 40 courses including: Nutrition, Everyday Math, Legal Assistance, Home Repair, Car Maintenance, Functional Reading & Writing, Creative Writing, Philosophy of Tarot, Karate, Spanish/English(bilingual conversational) and many more.

FUNO registration will be held Saturday, October 2, from 1:00 to 4:30 p.m., in the auditorium of the Central Library, 219 Loyola Avenue. Registration will afford students and teachers the opportunity to get acquainted and discuss course prospects in a relaxed, informal atmosphere.

(continued)

"An Equal Opportunity Employer"

Free U. classes are free of charge and open to people of all ages and from all segments of the community.

Another part of the Free University is Women's Night, a series of programs focusing each week on a different topic of vital interest to women. These programs, which are held on Wednesdays at 7:00 p.m., in the auditorium of Central Library, will begin for the fall on October 6. Childcare is provided every week.

To receive more information about Free University or to be placed on the mailing list for the class schedule or the monthly Women's Night schedule, call 586-4927.

XXX

405.24

PRIDE BUILDS
NEW ORLEANS

News Release

March 16, 1977
New Orleans Public Library
219 Loyola Avenue
Ann E. Gallmeyer, Community Relations Officer
586-4927

City Editor

For release:

The Free University of New Orleans, coordinated by the New Orleans Public Library, is seeking for its summer session instructors interested in sharing special talents, skills, or knowledge with those who want to learn. The free university concept is based on the idea of free continuing education outside the university system. Neither does the student pay, nor does the instructor get paid, and no grades or degrees are issued.

We can use courses in Household Repair, Literature(any type), Practical Math, Reading Improvement, Gardening(indoor and outdoor), Investing, Cooking and Nutrition, Assertiveness Training, Cross-Cultural Dialogue, African Dance, Improvisation for Music Readers -- the list is as endless as the skills you can offer. If you are interested in offering anything from Clowning to Basic Writing Skills or from Plumbing to Existential Philosophy, pick up information form at any New Orleans Public Library agency or call the Community Relations Office at 586-4927 to receive the information in the mail. Teachers are not required to have formal credentials. The deadline for registering to teach a course is April 15.

XXX

"An Equal Opportunity Employer"

News Article

north toronto HERALD

Skills exchange is learning in the field

Skills Exchange Centre personnel are (from the left): Buzz Burza, Distribution Manager for official publication, Jeffrey Hollander, Director, Patricia Olivier-Martin, Assistant Director and Roger Hollander, Catalogue Director. *Wright Media photo*

The Skills Exchange of Toronto is launching a bold new program of adult education.

The Skills Exchange, modeled after the highly successful Apple Skills Exchange of New York, and inspired by the philosophy of educator Ivan Illich, is a privately-funded non-profit organization.

"The Skills Exchange is a learning community without classroom walls," according to its director, Jeff Hollender, "The photographer's darkroom, the carpenter's workbench, the poet's living room, the potter's studio ..., a courthouse, backstage at a theater, the kitchen of a fine restaurant, a tea room, a laboratory, a chess tournament. The entire city is our classroom."

Begins in September

Classes begin September 6. Forty-six month long classes are offered initially at an average cost of $25. Each month a new catalogue will include additional courses.

"We feel that the one month format gives students a unique opportunity to explore a new area of interest at minimal cost or to gain a limited degree of practical proficiency," says Hollender. "For example, in one month we might teach a plumber enough about accounting so that he can keep his own books, and we might teach an accountant enough about plumbing so that he can fix his own faucet."

"If students want to pursue an interest beyond the initial month," adds Hollender, "teachers are committed to working with their students either through an advanced course or privately, independent of the Skills Exchange."

Skills Exchange teachers are selected from a variety of backgrounds and disciplines. "Whether it be a lawyer, a musician, or a pastry chef," says Hollender, "each teacher is carefully screened to insure that he or she possesses the ability to inspire and communicate, as well as a sound command of their skill or subject matter."

Ten months ago in New York, Hollender observed Apple Skills Exchange, with a budget of less than $1,000, place its first advertisement in the *Village Voice*. Today, there are more Apple catalogues printed than there are *Village Voices* ... and each month over three thousand students enroll in Apple courses. In Toronto, Hollender is confident that the next ten months will bring equivilent success.

At the moment, Hollender and his staff are busy directing the distribution of some 50,000 September course catalogues to selected areas in Metropolitan Toronto.

The Skills Exchnge is located at 482 Brunswick Avenue. For further information, or to be placed on the catalogue mailing list, phone 921-3357 or 967-7640.

This Article also appeared in the North Toronto Free Press, East York Times, Forest Hill Journal, St.Clair Examiner, and East Toronto Weekly.

463.26 **Sample Editorial**

The Salina Journal, Tuesday, January 17, 1978 4

The Journal's Page of Opinion

A success story

Back in the tragic years of the Vietman war, students at many colleges and universities rebelled not only against the war but against the neatly-planted Groves of Academe. They thought many of the traditional curricula were irrevelant hogwash.

They demanded "relevant", "practical" and "inspirational" education, in tune with the times.

To meet the demand and, also, to drain off some of the boiler-busting steam generated by the rebellious youths, many academic institutions adopted the concept of "free universities" where "off-beat" courses sought by students were offered for small fees or no fees at all.

One of the biggest and most successful of these was, rather surprisingly, the "University for Man" at Kansas State University in Manhattan, primarily a rural-oriented institution not noted for either hotheads or radical innovations.

As tensions eased later and students again became relatively tractable, "free universities" faded away at most campuses.

But K-State's University of Man had hit a mother-lode. It had developed a vast curriculum which appealed to housewives, intellectuals, ordinary working stiffs, retired persons, businessmen, music buffs, etc.

And it's still going strong — so strong that it is the third largest free univerity in the nation. It provides 500 courses a year with an enrollment of 12,000. In the last two years, it has been branching out to other communities, starting 12 free, non-credit "universities" in the state. In these community education programs, townspeople teach arts and crafts, weaving, car maintenance, bicycle repair, or whatever people want to learn.

In Clay Center, for instance, 1,000 people took part in courses last year. The 70 classes offered there ranged from bread-making to creative writing. Such programs also exist in Norton, Dighton, Oberlin, Phillipsburg, Stockton, WaKeeney, Marysville, Abilene, Herington, Emporia, Wichita and Pittsburg.

Now, K-State has received $66,000 from the Federal Department of Health, Education and Welfare to expand its programs to other cities.

It's a fantastic success story. Congratulations, K-State!

Radio

Editor Spring 1978

Radio ranks high as a publicity medium for free u's. Radio is appealing to younger adults, who constitute a great many of the free u's target audience. Radio spots are easier to produce than television, and unlike newspaper stories, can be run repeatedly. And even in a small town, there is usually more than one radio station serving the area so you can get continual exposure on some station.

Radio can be used in many ways. For a start, you will want to send in written public service announcements (PSA's) for teacher recruitment, and announcing registration and classes. But once you have developed the organization a bit past this immediate approach, you should develop a media plan which includes using radio stations in different ways and at regular times. Your plan should include specific times of the year for sending out PSA's to different stations. The PSA's should be sent to different stations at different times of the year so that you optimally will have on-going publicity and not overload your PSA's on radio stations all at once. Then you can attempt to work in other types of radio publicity in a year long publicity plan.

Here are ways you can use radio:

1. Written PSA's. Written messages to the public with a specific information. See the sample PSA's here for ideas.

2. Cassette PSA's. The Wichita Free University had some drama students come up with little skits about the free university to make their PSA's lively. One had Martha and George, the husband and wife, talking together. George asks Martha why in the world she is involved with the free u. , which gives Martha the opportunity to tell George and the radio audience that she first took a class, found it worthwhile, and is now teaching one, thus giving the radio audience the proper impression that you can learn and teach through the free u. These skits were well produced and well received. The radio station may like it because it makes a potentially mundane announcement a great deal more entertaining.

3. Calendar Programs. Several free u's, especially those in

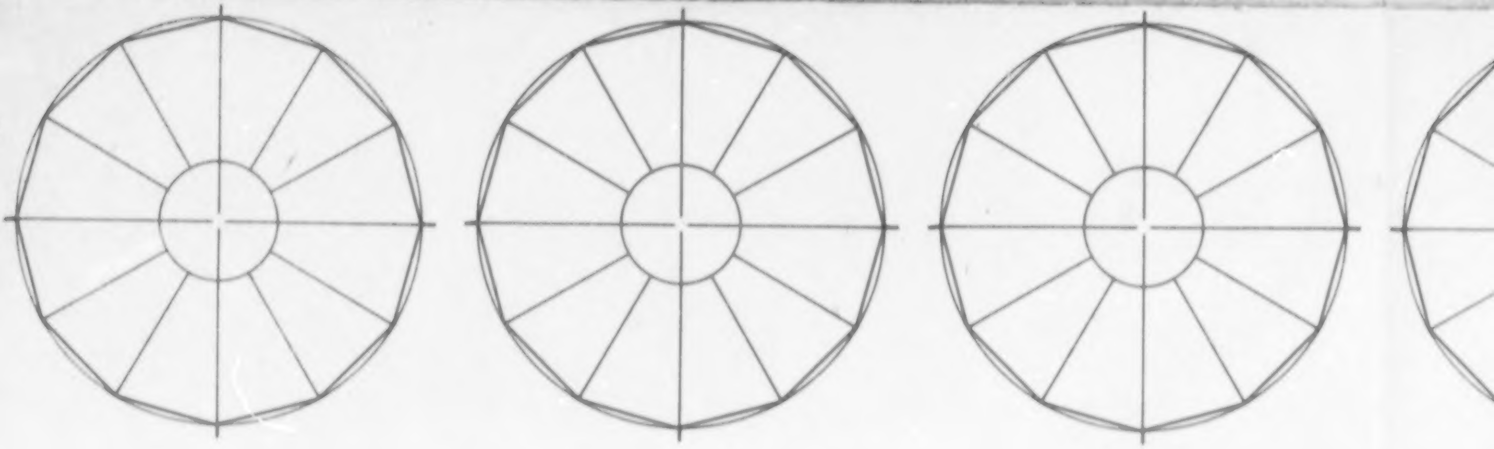
medium sized towns, have weekly or even daily calendar programs. All the free u. events - classes, films, and other activities, are announced on a regular radio "column." This gives the public continual exposure to your activities, and also gives the free u. a status about being a vital and important program. University for Man in Manhattan has a weekly 10 minute show on radio, with the free u. announcing its plans, programs, and then often having a teacher on with an interview about his or her topic. Free University at Penn State in University Park, Penn., has a daily calendar program with the disc jockey reading the free u's events of the day.

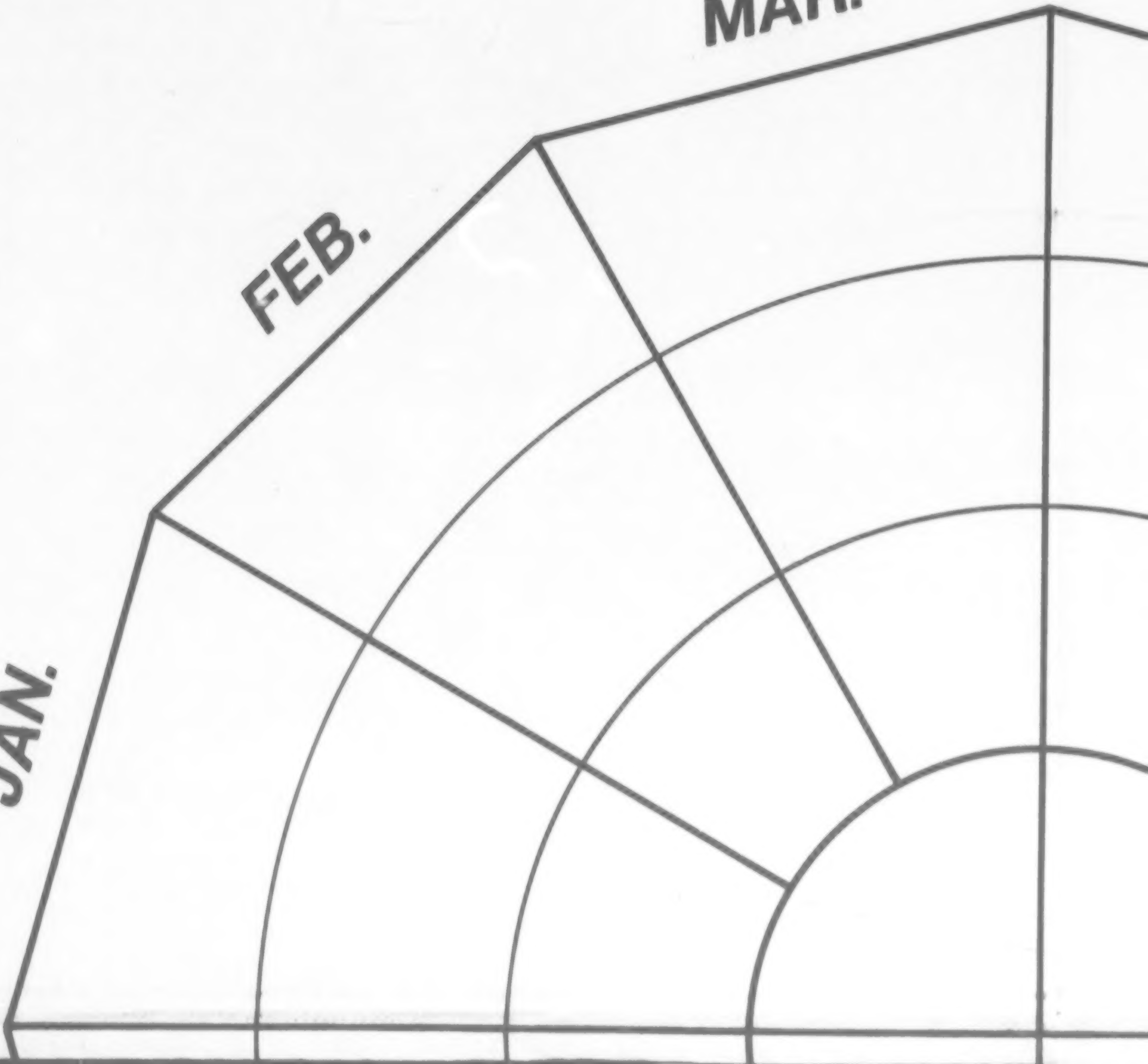
4. News Programs. It is always impressive to have the free u. on the news. If you have something "newsworthy," send it in or call the radio station's news director. Some news items that might get on the air are record enrollments, plans for expansion or new programs, receiving a grant or large donation, moving into new headquarters or rennovating old offices, or some pronouncement or speech.

5. Interview programs. A big and renewable source of radio publicity are interview programs. For a start, the free u. staff can go on the air and talk about lifelong learning and free u's. But a more interesting and inexhaustible source of radio interviews is to have teachers on radio programs. At the beginning, end or somewhere in the program it will come up that the person teaches at the free u. This kind of approach is very effective.

After you have a plan or ideas for the kinds of radio publicity you want, what stations you want it on, and when you want it, you can do some preliminary contact work with the radio stations. Call them up and find out when and how they want PSA's written, what kinds of interview programs they have, and any procedures you should follow in working with them. Then stop up and visit with a contact person at the station, or over lunch or a drink. Your contacts with people at the radio station will greatly improve your chances of getting on the air. If you go on the air, hang around and talk to as many station people as possible to get known. If a teacher goes on the air, you might accompany him or her just to meet the station folks.

In summary, have a radio plan, make contacts at the stations, and use the stations in as many different ways as is possible for continual and free, publicity. After you get something on radio, be sure to follow-up with a thank you note to the news director or appropriate person.

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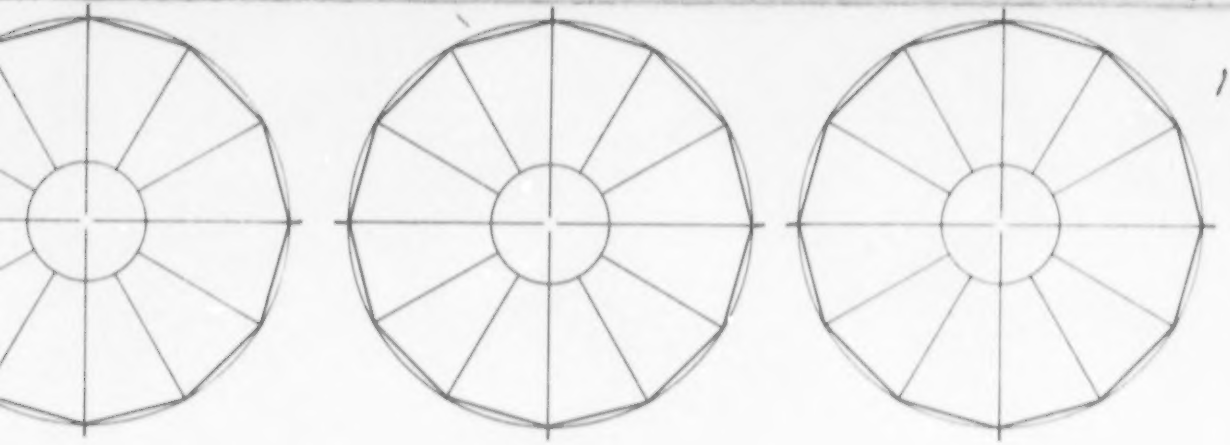

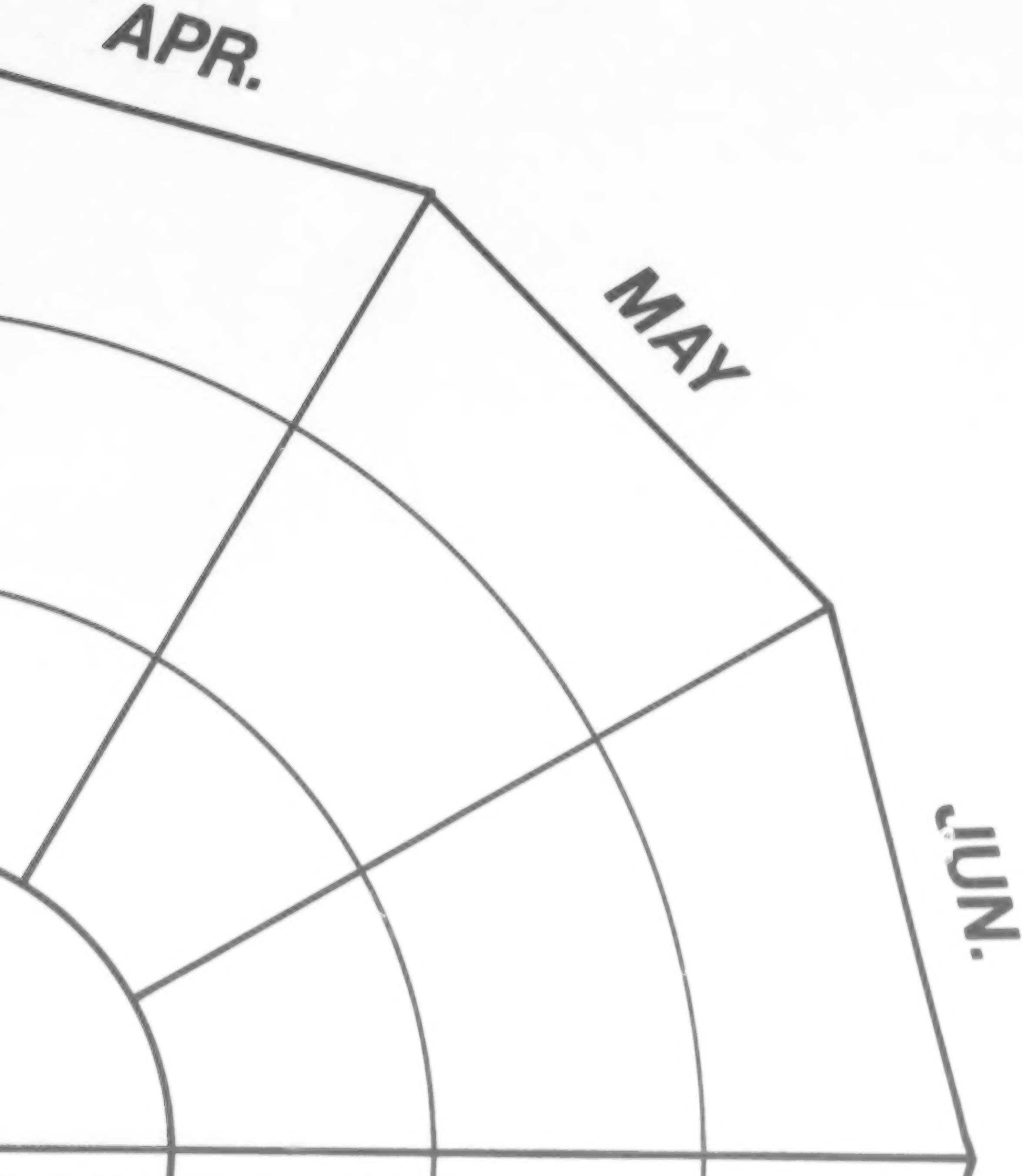
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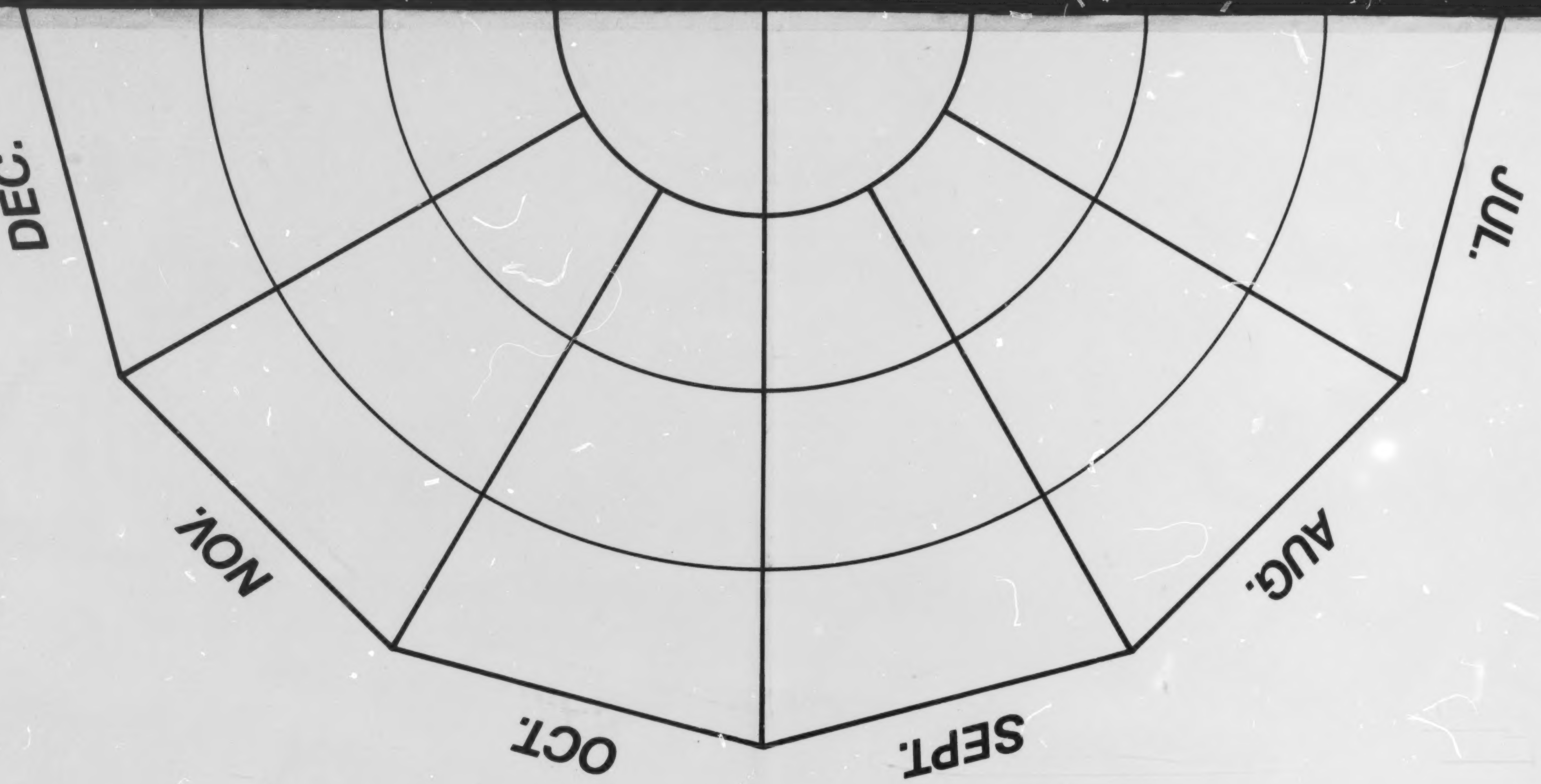
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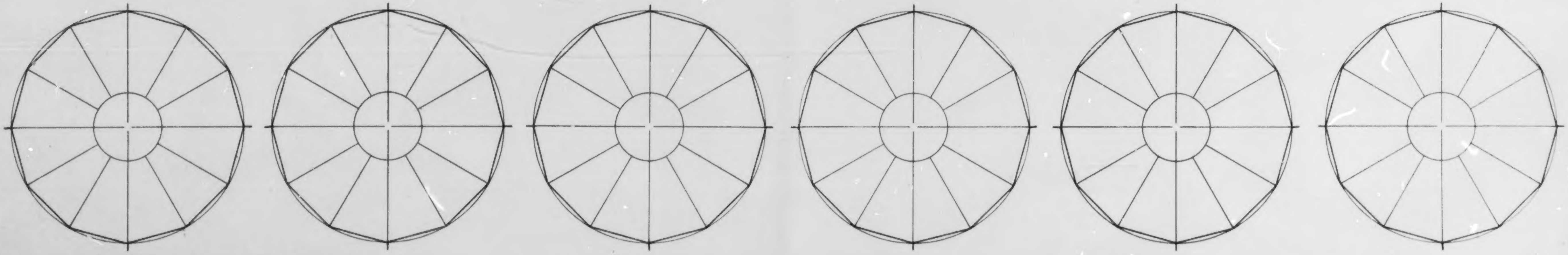


Broadcast Media

Spring 1978

Radio and television have special requirements which you need to be aware of to make use of their services effectively.

Many of the basic rules apply that were covered in the earlier sections; however, here are some notes from radio and television news and public service directors.

RADIO

A letter containing the facts is better than explaining the facts by phone. Telephone information may be lost or inadvertantly altered.

News releases should be made to all media at the same time and should be made several days in advance, if possible. Advance releases allow newsrooms time to schedule coverage and develop background information which makes a better story.

No radio or television reporter likes to rewrite news releases from a newspaper to see the story in the paper before getting the release.

News releases should contain the date the release was prepared and the name and number of the person to contact for additional information.

If unfamiliar names or terms are used , a pronunciation guide would be useful.

Address releases to the "news department" instead of a particular individual unless you know the individual will be available to open his mail. Other reporters may be reluctant to open another individual's mail... You might mark the envelope "contains news release."

The length of the release designed for air use should be about 40 seconds or shorter. That's about one-half of a typed and double spaced page. Additional information should be provided in a separate background page.

On very long detailed news releases, a separate version for broadcast use could assure use of the material. Send both print and broadcast versions to the radio newsroom.

Avoid beginning a broadcast news release with a person's name because listeners often do not hear the first part of a story. Avoid the use of large figures (round them off).

Here is an example of an improper broadcast release:

JOHN DOE, VETERAN TULSA SPORTSCASTER, WILL BECOME VICE PRESIDENT AND DIRECTOR OF SALES AND PROMOTIONS FOR THE TULSA OILERS BASEBALL CLUB EFFECTIVE APRIL 1, IT WAS ANNOUNCED TODAY BY OILERS OWNER A. RAY SMITH.

Here is a better way:

A VETERAN SPORTSCASTER WILL BECOME AN EXECUTIVE OF THE TULSA BASEBALL OILERS. OILER OWNER A. RAY SMITH SAID THAT LEN MORTON WILL BECOME VICE PRESIDENT AND DIRECTOR OF SALES AND PROMOTIONS ON APRIL FIRST".

The point of your news release should be explained early in the release, preferably in the first sentence. Then you can develop the main point in following paragraphs.

Be sure to include: WHO, WHEN, WHERE, WHAT, WHY, OR HOW

PUBLIC SERVICE ANNOUNCEMENT

A P.S.A. can also be an item with news value, so it is also a good idea to contact both the PSA director and the news director or assignments editor of the radio or tv station.

However, a PSA is not something you would expect to hear in a news report.

To launch your PSA announcement, contact the station PSA director by letter or telephone and set up an appointment to record your announcement.

Often the announcement can be recorded on the telephone after you have been told of teh announcement format. In some cases live public service announcements are possible.

Public Service Announcements

Communiversity
Kansas City, Missouri

Winter 1976

Along with a good distribution system for catalogs, PSA's or Public Service Announcements, are the twin means for Communiversity's effectiveness in getting both teachers and participants. While Communiversity had its initial success by word of mouth and painstakingly follows up on complaints to keep quality, PSA's have been the main vehicle for expanding awareness and enrollment. PSA's are relatively simple to get results because the media is required by law to air a given number of public service announcements.

PSA's - short announcements to the general public -- can be sent to radio stations, television stations, cable television stations, and newspapers. Because not every station will run your PSA every time, a number are sent out a carefully designated times with a given frequency for each station. Throughout the course of a year, every medium should receive one to three PSA's, spaced at different times of the year.

Here is Communiversity's checklist of hints for getting your PSA's on the air and in the paper:

1. Write two kinds, one looking for teachers, one announcing classes and looking for participants. They are sent out at different times of course.
2. For radio and television they should last only 20-30 seconds.
3. Newspaper spots can be longer.
4. Use stationery to indicate you're not a fly by night outfit.
5. Use the second person ("You can become a teacher.")
6. Get a master list of all stations; the yellow pages have them.
7. Send the PSA to a key person at the station if possible.
8. Put on the envelope after the address: Attention: PSA
9. The announcement should be clear and well written.
10. Listen to other PSA's for clues
11. The sentences should be short.
12. They should include the basic elements of Who, What, When, Where, and How.

13. On the sheet, make certain what the text is, and what parts aren't to be read (like "Thanks for running this...")
14. Radio stations need 7-10 days lead time before running them.
15. Double space the announcement.
16. Tell the station what the final date is for using the PSA.
17. Write different PSA's throughout the year for variety.
18. Don't send all your PSA's out to every station each time; space them.
19. Be sure to thank the station if you hear it on the air; stroke them.

PSA Record

Editor Spring 1978

Record your publicity so that you know:
1) How much PR you are getting
2) When you are getting it
3) When to Send Notices again

Sample PSA Record for 1978

Station	Sent	TYPE	Aired
1. KNCX	Jan.	T	Yes
	Apr.	C	?
	Oct.	C	?
2. KHJH	Feb.	T	Yes
	Jun.	T	No
	Nov.	C	No
3. KYUI	Mar.	C	?
	Jul.	T	Yes
	Dec.	T	Yes

(TYPE: T, teacher announcement, C, classes announcement, O, other)

TELEVISION

1. KHUT-TV	Am interview show ,	2/19/78
2. KWH-TV	Evening News	6/7/78
	PSA Late Nights	6/78

NEWS RELEASES

1. Teacher Search	1/15/78	To: All
2. Interesting Classes	3/15/78	To:All
3. Record Enrollments	4/18/78	To: All
4. Grant Acquired	4/22/78	To: All

464.32

PSA RECORD

STATION	DATE SENT	TYPE PSA	AIRED	COMMENTS

464.41

Sample PSA

CITY OF NEW ORLEANS

PRIDE BUILDS
NEW ORLEANS

MOON LANDRIEU
MAYOR

September 8, 1977
New Orleans Public Library
219 Loyola Avenue
Ann E. Gallmeyer, Community Relations Officer
586-4927

PUBLIC SERVICE ANNOUNCEMENT

Start: September 20
Kill: October 2

The Free University of New Orleans, coordinated by the New Orleans Public Library, announces the fall registration will be held Saturday, October 2, 1:00 to 4:30 p.m., in the auditorium of the Central Library, 219 Loyola Avenue.

Class schedules are now available at all branch locations of the New Orleans Public Library. For more information, call the library at 586-4927.

..........20 seconds

New Orleans Public Library / M. Eugene Wright, Jr., City Librarian / 219 Loyola Avenue
New Orleans, Louisiana 70140
"An Equal Opportunity Employer"

464.42

Sample PSA

CITY OF NEW ORLEANS

PRIDE BUILDS NEW ORLEANS

MOON LANDRIEU
MAYOR

March 25, 1977
New Orleans Public Library
219 Loyola Avenue
Ann E. Gallmeyer, Community Relations Officer
586-4927

PUBLIC SERVICE ANNOUNCEMENT

Start: April 1
Kill: April 15

The Free University of New Orleans is now preparing for its summer session. Anyone interested in offering a course, be it your favorite past-time, hobby or subject, please pick up an information form at the New Orleans Public Library nearest you or call 586-4927 to be put on the mailing list. Deadline for registering to teach a course is April 15.

...............20 seconds

New Orleans Public Library / M. Eugene Wright, Jr., City Librarian / 219 Loyola Avenue
New Orleans, Louisiana 70140
"An Equal Opportunity Employer"

464.45

communiversity

UMKC – 5100 ROCKHILL ROAD KANSAS CITY, MISSOURI 64110 (276–1429)

Letter to Radio Stations

December 27, 1972

Community Bulletin Board
KUDL Radio
6230 Eby
Shawnee Mission, Kansas 66202

Dear Folks,

Hello again. Communiversity's Winter/Spring '73 session is about to begin. Our schedule is this: January 19 is the deadline for course proposals; course catalogues will be out February 2; Communiversity registration will be February 14-17; classes will start the week of February 19.

At this point we are looking for teachers for the classes. It would be greatly appreciated if you would make the enclosed announcement or something similar to it as many times as possible between now and January 19. Please call if you need more information (276-1429). Many thanks.

Peace,

Alice Lawler
Alice Lawler
Director

Sample PSA's

Artifact, the free university for the greater Cleveland area, will offer 90 courses this fall in arts and crafts, intellectual topics and practical skills for the fall. Registration starts September 24 and catalogs may be picked up at any public library or by calling Artifact at 233-0099.

PRAXIS PROJECT: FOR BROAD CAST THRU

PRAXIS PROJECT NEEDS VOLUNTEER TEACHERS FOR THE FALL TERM. PRAXIS DEPENDS ON PEOPLE WHO ARE WILLING TO DONATE THEIR TIME AND KNOWLEDGE AS COURSE LEADERS. ALL SUBJECTS ARE WELCOME. IF YOU LIKE IT, TEACH IT. IF YOU HAVE A SKILL, TRADE, HOBBY, PROFESSION, TALENT, OR INTEREST YOU WOULD LIKE TO SHARE WITH THE COMMUNITY CALL CANTERBURY CENTER, 939-5433 BY

PRAXIS PROJECT: FOR BROADCAST THROUGH OCTOBER 20

TULSA'S FREE UNIVERSITY WILL START IT'S FALL COURSES ON OCTOBER 10. ENROLLMENT BEGINS MONDAY, SEPTEMBER 26 AND LASTS THROUGH SATURDAY, OCTOBER 1. PARTICIPANTS CAN ENROLL AT CANTERBURY CENTER FROM 8:30 A.M.-9:00 P.M., AND OCTOBER 1st FROM 10:00 A.M.-2:00 P.M. PRAXIS IS OFFERING OVER SIXTY COURSES SUCH AS ARABIC, ASTROLOGY, MUZZLELOADING, AND MACRAME. LOOK FOR PRAXIS CATALOGUES AT ALL PUBLIC LIBRARIES OR GO TO CANTEBURY AT 5th AND EVANSTON.

Television

Editor Spring 1978

Television has enormous publicity value and free universities should not shy away from it. There are many ways to use television which reaches a different audience than radio and newspapers. Thus, it should be a part of your publicity campaign. Television publicity may take more work on your part to obtain, because of its visual nature, but for a growing free university it holds great promise.

Here are different ways to use television:

1. A straight television news story. The local evening news can do a free u. story, either reading straight copy, or more preferably, by sending a camera crew to registration or to a few sample classes.
2. Television interviews. Usually on the morning news, noon news, or some talk show, the station is looking for interesting guests. You go to the station and the process is fairly effortless. Remember that reporters are always looking for an"angle," or slant to the story. If you play your cards right, you should be able to develop many different angles, and thus many opportunities to go back on t.v. One angle may be a record enrollment, another some unusual courses, another a great interest in a type of class (like dance or wholistic health), etc. When being interviewed on t.v., be aware that you will only have a few minutes to make your point, so know in advance what you want to say and the best phrases to use. You can't waste time rambling on t.v.
3. Whole programs. While we are not aware of any free u.'s doing a half hour of programming, public television might be open to a whole program on a type of free u. class or subject area.
4. Public Service Announcements. Either video PSA's, or slide/tape PSA's, or both, can be sent to the television stations in town.

In general, you want to use as many of the above as possible on as many television stations as you can get on. Don't accept one time interviews as your only day in the sun. Come back every once in awhile to the same station with a different type of story idea. Be sure to make the rounds if you have more than one station in your area. As other articles here stress, making contacts with people in television - reporters, producers, public relations people, even someone in advertising, is most helpful. If someone knows you personally, they will be more apt to put your story on the tube. And you shouldn't be the only person going on television. If you have some lively or interesting teachers, let the station know about them. After the t.v. station does its thing on the free u., they won't be apt to do another story every month. But every television station is looking for interesting people, and your class instructors provide an unlimited source of ideas for t.v. stories.

Television

Spring 1978

Be sure the news director or assignments editor is aware of your programs and speakers as well as the public service director.

Notify them well in advance, and follow up with a phone call or personal visit to resolve any problems or questions they might have. Studio appearances, etc., for a program speaker may take special arrangements.

If you are scheduling a news conference, remember television cameras need something visually interesting taking place. A speaker at a podium is not a creative use of the medium. The time you take to provide a visual format may pay off in the coverage you receive.

PUBLIC SERVICE ANNOUNCEMENTS

Obtaining exposure for your public service projects is simple. There are just a few necessary steps to follow.

Although each of the three Tulsa commercial television stations does things in slightly different ways, here is the basic format to get you started.

1. In order to be considered for public service announcement time at a television station, your need must be connected to or sponsored by or for the benefit of a bona fide non-profit group, civic or service organization (there is NO CHARGE for public service announcements, therefore, they cannot be commercial in nature.)

2. When your organization has a need, an event..., a service... or wants to promote general educational information, collect your facts, determine your needs and contact the station PSA director. Give the director the details of your needs and time schedule (start and date it ends). You will then be given specific information by the station you choose on you next "move."

3. If you want your message to be seen on ALL stations, you should still follow the above procedure. Simply discuss this with the station with whom you are working. All three stations are happy to cooperate in this way resulting in a saving of

production time and facilities for all of them and better coverage for you.

4. When you have made arrangements for a public service announcement, be SURE YOU FOLLOW THROUGH by seeing to it that all requirements as set forth by the station are met at the times specified.

There are basically three types of public service announcements:

1. Video tape. These are usually "first person type" spots involving someone from your group being the on-camera talent. They can be supported by use of slides, film, or props, if agreed to by the station.
2. Film. Television stations use standard 16 mm film. Because of the expense involved in film spots, film is rarely used to produce local spots...particularly those promoting temporary specific function-type activities.
3. Slide/ station announcer.

GENERAL TIPS

If you are allied with a national organization which produced public service film spots, quite often these can be localized by a local station by putting them on in combination with a live, in-studio person; with a locally-produced slide, etc.

Slide spots can involve slides which you have, or slides produced from art work (your organization logo, for example). It is an excellent idea for your organization to have a generic-type slide on file with each TV Station so that it will be readily available when needed.

Remember, slides used are the normal 35mm slides (2x2) mount, but they must be visually horizontal. The stations will be happy to work with you with advice or production needs.

If you are running year-round type educational messages, be sure you update them occasionally.

Television "spots" are :10, :20, :30, :60 seconds in length EXACTLY. There is absolutely NO WAY to run spots which are :11, :18, :29, :58, or :61 seconds in length.

Spots for public service, just like commercial spots, must meet these exact times. When writing your "first person" spots, take into account who will be doing these for you on camera. Each person has a different vocal pace (imagine the same spot being give by Andy Griffith and Walter Winchell), so after you write a spot, please have the person read it while it is being timed, and make adjustments.

Sometimes, public service announcements will provide a public service feature interview. If you feel this applies in your situation, discuss it with the station PSA director.

Health PAC/cpf

Color Slides for TV PSA's

Ron Holmes
Wichita Free University
Wichita, Kansas

Spring 1978

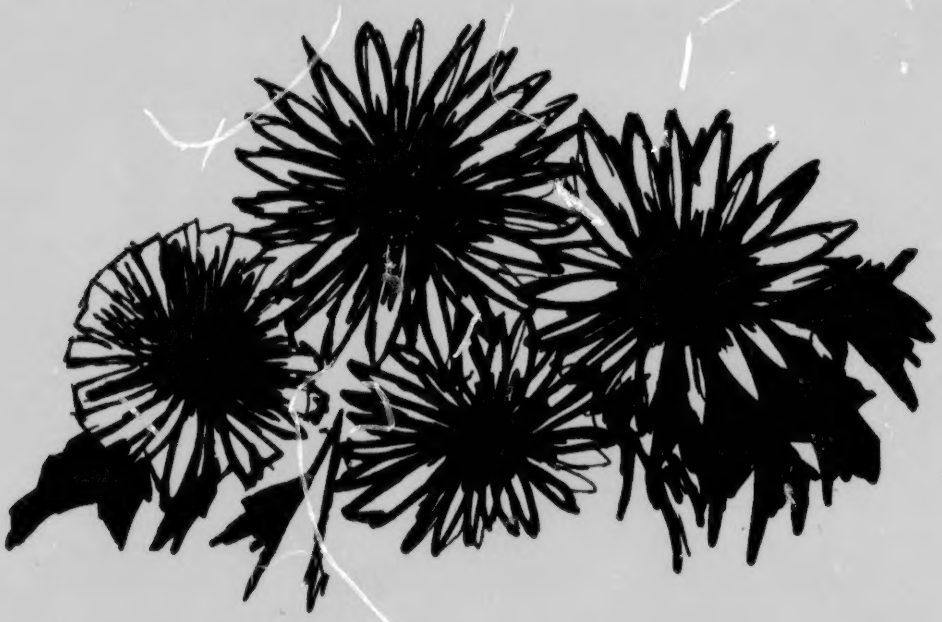
Television stations run public service announcements (PSA's) just like radio stations, but they require an interesting photo and a telephone number on the screen to attract the public. You can do your own color slide for the television and greatly increase your chances of getting on the tube. The basic components of the typical television PSA are a color slide of a class or other activity, a printed overlay with the free university's name and telephone number, and a written script of 10 seconds or 30 seconds to accompany the slide. Here the script can be similar to the radio PSA copy. Here are two ways to put together the visual portion of the PSA:

1. Get a color 35 mm slide that you want to appear on the TV PSA. You then need to develop the overlay with the name and phone number. To do that, typeset your name and phone number on a sheet of paper in approximately the proper place in the slide you would want them (don't put your name on someone elses face). Usually the top and bottom are good places for the name and phone number. Then take the copy to a printer and ask for a "film positive" the size of a color slide. The printer will then develop a negative thus coming out with the lettering black and everything else clear. When you have the copy reduced, make sure there is some space around the edges of the reduced slide, because television cameras often miss the edges.

After you get the film positive from the printer, you want to put your color slide and the film positive together in one slide. To do that, cut the slice mount of the color slide open and put the color slide and the film positive together in another slide mount. You can buy slide mounts very cheaply. You now have two slides together in one slide mount, and you can see how the slides will look on TV. Then take the whole thing to a picture developer and get copies made. The copies will have both the color slide and overlay of phone number and name on one slide.

2. Method Two. Get a large color photo that you want to appear on TV. Take rub-on letters and put them right on the color photo. Then take the picture to a developer and get slides made of it.

Both processes are not expensive and certainly worth the effort. Don't ask a TV station to do the work for you; they are busy and probably won't. Walk in with your slide ready and the script written.



Video PSA's

Editor Spring 1978

Video PSA's are dependent upon someone in a television studio being willing to help you produce a spot announcement on video. But the moving picture PSA can be very effective, and is worth the effort.

You can approach a commercial station, a public television station, or even a college or university that has a broadcast facility to ask them to do a PSA for you. If you have the idea and the person lined up, and the script written, all they will have to do is the technical aspect of the production.

Wichita Free University did a very effective video PSA using an older man who teaches chair caning. The man came down to the studio with a chair to be caned and was filmed for 30 seconds doing his chair caning. Then the audio portion was done in another room with the older man's voice talking about his teaching experience with the free u., and then the announcer coming on with the phone number to call. The PSA was particularly effective for several reasons, First, by using an older gentleman, the image the PSA projected was a free u. that reaches all ages, not just young hippies. Second, the set was very simple, A man, a chair, and some colored studio lights for color in the background were all that it took. And third, by having the man say nothing during the film, the audio portion could be dubbed in later and did not have to be synchronized with the visual portion of the PSA.

Video PSA's need some technical help from a television producer or technician, but they can be done relatively simply and have a great impact on your audience.

Other Publicity

Editor Spring 1978

Here's a brief look at other publicity techniques:

1. THE CATALOG. Use your catalog. It's free and you can always get it in! You can use the catalog in a variety of ways. Apple Skills Exchange runs an "ad" for itself in its catalog, with interesting students and teachers and their stories. Other free u's hype recruitment of teachers, or a fair, or a fund raising drive. Your participants are your best source of volunteers, teachers, and donors, so use your catalog.

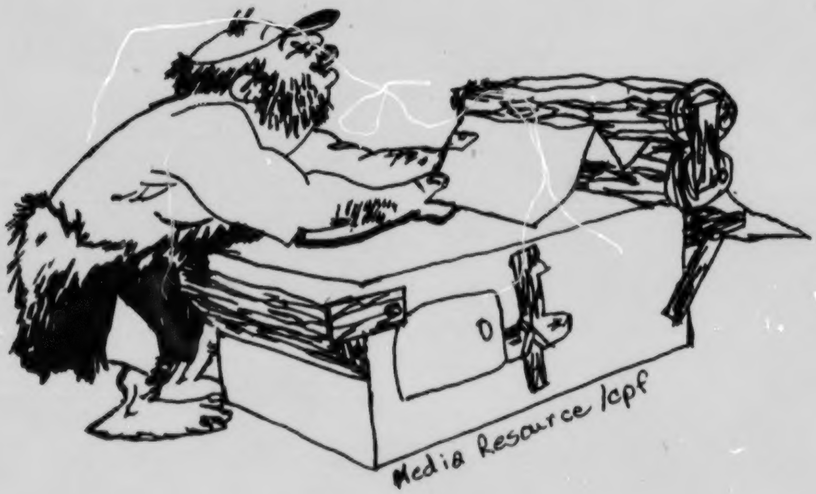
2. FREE U NEWSLETTER. Communiversity in Kansas City does a newsletter to participants and teachers once each session, or four times a year. The newsletter keeps participants, teachers and friends of the free u. informed about the free u. and its activities. You can put all sorts of goodies in a newsletter that wouldn't be suitable in the catalog. Your yearly budget, requests for old furniture or another typewriter, and specific volunteer tasks are just a few of the many items appropriate for a newsletter. Again, these are the people most likely to respond to your requests.

3. FAIR BOOTHS, INFORMATION TABLES. A good way to meet people, potential teachers and participants, is at art fairs, county fairs, and other events where you can set up an information table . Fancy displays are always nice, but rarely affordable, and that isn't necessary. Bring a big sign and a bunch of catalogs. If you have a gimmick, it is all to the better. John Hand suggests giving away free iced tea and offering a shady place to sit during hot summer fairs and festivals. The Milwaukee Free University collected used books from a not too large number of friends and sold them during the fair. Or you might stage a "mini-free u. class." Ask a belly dancer, mime artist, or another teacher to demonstrate some techniques. Fairs can be colorful, joyful, andextremely fun ways of promoting the free u.

4. OTHER NEWSLETTERS, CHURCH BULLETINS, AND TRADE MAGAZINES. Every group, association and club in town has some sort of newsletter, bulletin or even magazine for its members. They reach a limited

audience, but they also are free. Write up a simple 2-3 paragraph statement about classes, or teachers, or an event, and aim it at a specific audience. Many groups are only too glad to have something new for their newsletter if they think their members will be interested. Again, aim it at the audience. Don't commercialize it - these are local groups, not t.v. and make it folksy and appealing.

5. FLYERS AND POSTERS. Flyers and posters are not as much in use in the late 1970's as they were in the early 1970's. if you have a geographic location that you want to saturate with publicity - a community or neighborhood, posters are an excellent way to get up inexpensive publicity. But you will need to put them up yourself and don't expect the posters to stay up all year. Flyers can be effective if they are sent to a specific audience or distributed in an effective manner. You can mail flyers to a mailing list, or you can put flyers on the store counters.



Denver Free U. Business Flyer

466.03

DENVER FREE UNIVERSITY

courses of interest to the business community

For Information

832-6688

700 Making Success a Habit
702 Five Words to Peace of Mind
703 Self-Realization and Self-Defeat
704 Close Encounter with Yourself
705 Discover Yourself!
830 Inflation and Your Family's Budget
831 Foreign Banking: Increasing Your Financial Freedom
832 Investments
833 How You Can Cut the Tax Bite with Tax-Advantaged Investments
834 How to Apply Stock Market Strategy
835 How to Be Your Own Entrepreneur
836 Survival Skills for Office Workers
837 Money Dynamics
838 Accounting for the Small Business
839 Planning for Financial Independence
841 Law for the Layman
845 Choosing a Career: How to Do It
846 Choosing and Pursuing a Career
882 Speed Reading
883 Speed Reading

#567 CARE AND FEEDING OF PRINTERS
A brief lecture and discussion about the problems printers have with customers, and vice versa. For everyone who was ever dissatisfied with the quality of their printing—it might be your fault.

#569 CRITIQUING PRINTING PROJECTS
A critique session for printing projects. Bring your brochures, newsletters, stationary, books, business cards, posters, etc., your ideas and completed projects. What went wrong and what could have been done better and cheaper.

some teachers

Mark Lawson, graduate of Wharton School of Finance and Economics, is currently a financial planner with the national investment firm of Waddell and Reed.

Dan Turvey is a CPA in his own practice. He was previously associated with an international CPA firm and a manufacturing, wholesale, and retail concern. He has taught this course for several terms at the Community Free School in Boulder.

Albert W. Stohrer, Registered Professional Engineer, has 30 years of varied experience in engineering and related work.

Doug Cluff taught Explorer III Mountaineering at Regis College and worked with Aurora Parks and Recreation. Instructional areas include: camping, mountaineering, rock climbing, edible plants, survival etc. Participant in Bitterroot, Montana Survival Expedition.

Art Smith has over 20 years experience as a teacher and group facilitator. He [illegible]s taught career change and job seeking [illegible]lls at UCDC and at dfu.

Sheila Sobol, MFA, has 10 years teaching experience in Canada and the US and is a practicing artist.

Carl E.K. Johnson is an active professional musician, composer, and songwriter. He is a lawyer in private practice in Denver concentrating in entertainment law.

Jim Craig, West Point graduate, used assertive techniques to change his life completely around and is very happy with the results. A woman will assist him with group discussions.

Joe Sabah has helped thousands to find the jobs they want through his 10 years experience in job counseling and placement. He is currently experiencing a 97% success ratio in job placement.

John O'Connell is a registered tennis professional in the United States Professional Tennis Association. He is head pro at the Montbello Sporting House and the Paradise Valley Tennis Club. Both he and his staff will be teaching.

TEACHER: Pat Wagner has been printing since 1970.

Elaine Hall attended Cincinnati Art Academy, majoring in fine arts and graphic design, graduated from University of Cincinnati, BS in fine arts, and worked as assistant to curator of education, Cincinnati Art Museum.

Waldemar DeGregori, PhD in social and political sciences from the University of Sao Paulo, Brazil. Initiator and organizer of the new methodology named Social Cybernetics, in use in 12 countries of Latin America, is now living in the US teaching Social Cybernetics in Chicago.

Peter J. Poletti, senior account executive and analyst with Dean Witter, has analyzed the market for 20 years. His weekly investment letter produced profits of 350% in 2 years.

Jeff Royall is from London. Professional public speaker. Motivational therapist. Humorist. Teaches public speaking at the Professional Learning Center. Associate editor *Idea* Magazine. Travelled in 15 countries. Lived in four. Speaks fluent Mandarin! *He's different!*

TEACHER: **Lee Shapiro** is a professional artist who works primarily in the transparent watercolor medium. He has had numerous one-man exhibitions and currently has his works exhibited in several galleries. This is the 4th term he has taught at DFU.

2

466.04

DENVER FREE UNIVERSITY

BODY & SPIRIT

001 Homeopathy: An Introduction
002 Homeopathy: Intermediate
003 The Aura as a Tool in Healing
004 Basic Herbalism
005 Energy: Natural Method of Health
006 Holistic Nurse Practitioner
007 Be Healthy: Put Yourself in Charge
008 Chinese Medicine
010 Japanese Shiatsu Massage
011 Massage-Empathy-Sensitivity
012 Body Massage
013 Advanced Body Massage
014 Touch for Health
015 Therapeutic Exercises
016 Massage and Health
018 Drugs, the Brain and Behavior
019 A Beginner's Guide to the Industrial Environment and Osha
020 Total Body Awareness: Alexander Principle
021 How the Body Works
022 Aerobics for Life
024 Biorhythms
025 Integrated Body Awareness
026 A Minicourse in Dentistry
029 East Indian Cookery
029 Think Skinny
030 Vegetarian Cooking
031 Vegetarian Ethnic Potlucks
032 Your Health & Nutrition
033 Learning Good Basic Home Cooking
034 Beginner's Natural Foods and Vegetaria Cooking
035 Everything You Always Wanted to Know About Natural Foods
036 Food Awareness
037 Beginning Macrobiotic Cooking
038 Home Cooked Dinners
039 The Ultimate Pancake
043 T'ai Chi Chih
044 Self Defense
045 Survival in the Streets
046 Self-Defense for Women
047 Basic Karate for Men and Women
048 Karate for Women (Tae Kwon Do)
054 Yoga for All
055 Yoga, Breathing, and Relaxation
057 Women's Yoga & Consciousness Expansion
065 Meditation
066 Self-Englightenment and Meditation
070 Beginning Astrology
086 Bhagavad Gita

DANCE

140 Dance Movement Therapy for Beginners
141 Floor Barre
142 Floor Barre
143 East/West Exercise
154 Modern Dance: Graham Technique
156 Modern Jazz Dance
161 Ballet
162 Ballet
164 Adult Ballet
171 Belly Dancing: A Joyous Experience
172 A Taste of Belly Dance
176 Belly Dance: The Sufi Method
181 Beginning Disco & Ballroom Dance
184 Tap Dancing
185 Tap Dancing: Beginning
193 International Folk Dance
195 African Dance
197 Enjoying Greek Dancing: Beginning

LANGUAGE

302 Creative Poetry Writing
303 Starting a Poetry Magazine
304 Beginning Poetry
305 Getting Your Poetry Published
306 Creative Writing
307 Creative Writing
308 Creative Writing Workshop
331 Realism in American Fiction
332 Fairy Tales for Grown-ups
342 Introduction to Spanish
343 Beginning Conversational Spanish
344 Continuing Conversational Spanish
345 Tertulia
346 Survival Spanish for Travelers
347 Conversational Spanish
360 German Conversation
363 German Classic Lieder
375 Conversational Russian
382 Beginning Sanskrit
384 English Conversation for Foreign Born
386 Beginning to Understand Brazil
390 Beginning Sign Language
391 Sign Language Workshop

For Information
832-6688
10:00 am—6:00 pm, weekdays

SEMINARS

500 True Meditation
501 Instant Meditation
502 Massage
503 Rolfing: Balancing the Unbalanced Body
504 Introduction to Touch for Health
505 Clean Mind, Healthy Body
506 Healthology
507 Yoga for Jogging
508 Relaxation Seminar
509 Tantric Living and Meditation
510 Evolution of a Wholistic Health Network
511 Optimum Health
512 Vitalistic Release
513 Introduction to Astrology
515 Healthology
516 Cardiopulmonary Resuscitation
516 How to Make Tofu
518 Homemake Yogurt
519 Cutting Time and Cost in your Kitchen
520 Belly Dance Workshop
532 Courting the Secret Self: Journal/Diary Keeping
540 Seminars on Metaphysics
541 Learning on Your Own
542 Heros are so Hard to Find
545 Facts on Finding a New Career
546 Exploring Teaching Alternatives
547 Parents' Guide to Alternative Schools
563 Introduction to the Darkroom
564 Glass Printing Demonstration
567 Care and Feeding of Printers
568 Publish It Yourself
569 Critiquing Printing Projects
570 Consumer's Guide to Psychotherapy
571 The Fine Art of Fair Fighting
572 Exploring Open Intimate Relationships
573 Seminar: Isolation Tank
576 On Fixing Up Old Houses
577 Consumer Protection: Buying a Car
578 Consumer Protection: High Fidelity
579 Legal and Business Aspects of Music, En

620 Imaginative Illustration Using Scratchboard
621 Beginning Drawing
622 Pen and Ink Wash Drawing
623 Basic Life Drawing
624 Life Drawing
625 Figure Drawing Clinic
626 Life Drawing
627 Figure Drawing
629 Eskimo Art/Drawing From Life
630 Beginning Painting
632 Watercolor Painting
633 Watercolor Painting
634 Beginning Watercolor
642 Printmaking Techniques for Silkscreen & Woodblock
651 Weaving
652 Unwind with Weaving
654 Your Own Style: Pattern to Garment
656 Macrame
660 Introduction to Pottery
662 Pottery & Handbuilding for the Hobbyist
663 Apprenticeship in Pottery
664 Design and Fabrication of Dishes
672 Sculpture: Welded Metals Workshop
681 Beginning Stained Glass
682 Lines, Light and Color
690 Chinese Calligraphy
692 Calligraphy

PERSONAL GROWTH

714 Being Real 100—Then I Said "Yes." Yecch
715 Being Real 120—I'm Tired of Games
716 Rational Assertiveness Training
721 Open Gestalt Group
727 Why Am I Afraid to Tell You Who I Am?
728 Aggression and Communication
729 Loving Someone Gay
730 Equality in Relationships
731 Intimacy Training
733 Cutting Through the Crap in Couple's Conflict
734 Divorce: It's Not a Failure—It's a New Start!
735 Divorce Granted . . . Now What?
740 You and Your Body: A Sexual Primer for Women
741 The Birds and the Bees Are Dead
746 The Child in Poetry and Earth Clay
749 How to Live with Kids—and Survive
750 Parenting Made Easier
751 Between Parent and Child
760 Exploring Psychology
770 Survival Gardening
771 Combined Organics
772 Organic/Biological Gardening/Farming

PRACTICAL

803 The Care and Feeding of the People's Car
805 Fix-It Clinic
806 Basic Auto Repair
808 Project Earth Bicycle Repair
809 Basic Motorcycle Maintenance
813 Design and Build Your Own Speaker System
829 So You Are Going to Buy or Sell a House

PLAYING

902 Mountaineering Equipment
905 Come Fly a Kite
906 High on a Kite
911 Women & Sports: The Inner Game
915 Beginning Tennis
916 Intermediate Tennis
920 The Art & Science of Bicycle Touring
921 European Travel

Paid Advertising

Jean Swenson
Experimental College, Seattle, Wash.
Spring 1978

It's important to inform your potential students of the service you are offering to them and a good way to do that is with advertising. It is possible for you to obtain free advertising if you currently do not pay for any advertising. This type of advertising is called "free gratis" or public service advertising. To obtain it you would want to get in touch with the public service person at the particular media you want to use. They may request that you write up what you want said.

If you are not lucky enough to obtain free advertising the next step is to find inexpensive advertising. This type of advertising includes some radio stations and newspapers.

The best way to start is by planning your advertising or writing up a media plan. At this point you will want to do some research on the type of student that takes classes. This includes the age group, economic standing, employment, etc. These factors are all called "demographics". Once you have your demographics you will want to try and match the media with the population. If your students are part of a University you would want to use the University newspaper, and if you have community students it would be important to use the community newspaper.

WRITING THE AD

Each advertisement should include a headline, illustration, and body copy. Four basic rules to follow are attract the attention of the reader, then get the interest (what will this service do for the reader), then stimulate the readers desire to use the product, and action should follow.

The best kind of ads say what they need to say in the headline (the headline should include the name of your organization and how that person could benefit from the organization) for example, "Take Classes This Spring At So and So College and Find Out You Have a Hidden Talent for Jazz", or "At So and So University We Have a Class To Help You Fix Your Car , Your Roof, or The Quality of Your Dancing." In each of these ads there is a benefit for the reader and the name of your college or Free University.

Continue your thought in a sub-headline that ties into the headline and the graphic if you have one. For example the headline reads, "Come Take a Class For Fun This Spring at So and So Free University" the sub-head would follow, "And Find Out Why Our Students Come Back For More." These are very rough examples but should give you an idea of which direction to turn.

The body copy should be filled with all the information a student would need to know to perform what you want him to do. If you want him to register tell him, "Register At the Auditorium, Times, Dates, etc." Never add information that is not important, it only confuses the reader. Stick to your main idea in the ad.

The best kind of ad is a creative ad, so have fun with writing different headlines. A good advertiser writes at least twenty-five headlines before he lands on something that works. Discuss your ads with other people they can be the best source of creativity.

Paste up or type up your ad for the media you will be using, always type your headlines in capitals and underline your sub-heads. Place directions on the type of bold or light faced copy you want off to the sides of the advertisement. Try and make your directions as clear as possible.

STRATEGY FOR ASUW EXPERIMENTAL COLLEGE ADVERTISING

At the ASUW Experimental College in Seattle, Washington, our strategy has been to use a mix of media to reach our target population. Over the past two years we have tried different types of media and from this selected the ones that have proven most cost efficient in reaching the greatest number of people. It is particularly useful for us to use a cross of media so we are using radio and newspapers geared to our audience.

MEDIA PLAN

Our population is mainly young people between the ages of 18-35 (however we do have a smaller segment of older people, they are usually included on our computer mailing list of 12,000 people.) The young people we cater to are socially concious, usually on the more active side, with medium income levels living mainly in the urban areas. To reach this group we use radio and newspapers.

RADIO

We chose KZAM radio because of its listening audience. (Each radio station can tell you a lot about its audience, and you can check the library for the amount of listeners in addition.) The format of KZAM is progressive rock, jazz, and a socially aware news department. KZAM puts an emphasis on specialized news programs dealing with important issues, i.e. energy, transportation, new ideas and business's. One of their best programs dealing with issues is a Sunday magazine very much in the same vein as 60 minutes. In matching our population with KZAM's listening audience we have found we have basically the same population.

THE SPOTS

A good radio station will be willing to write and produce a good spot (30 sec) for you. We are lucky because KZAM takes a special interest in writing good spots for us. They combine music with funny copy, for example, "The ASUW Experimental College is practical and not so practical education", "If you're tired of Pointy Headed Intellectuals, there's a place for you". Its important to remember that humor and images work best in radio.

THE NUMBER OF SPOTS

We run around 40-42 spots at $25.00 per spot per quarter. You may be able to arrange good prices with some radio stations, especially in smaller towns. Our registration period lasts for two weeks and our spots commence two days before registration begins and continue for two weeks. This averages out to three spots a day for fourteen days, prior and during registration. This schedule has proven efficient in reaching the greatest amount of people and informing them of the times and dates of registration.

The total cost of radio is from $825.00 to $1,000.00. We find that the ads more than pay for themselves.

PRINT

For our print ads we use two community Seattle newspapers, The Sun & The Weekly which again both reach target populations. Since we are on a University campus and many of our students are U.W. students we use the school newspaper for a lot of advertising.

For the print ads we usually write our own. Unless you are very friendly with a newspaper they may not understand who you are and what message you are trying to get across. You might be disappointed with the results if you don't write it yourself.

We do one ad in each of the community papers, The Sun costs $190.00 for a ½ page and the Weekly costs $210.00 for a ½ page. One way you can judge whether your advertising is working is by the increased amount of phone calls or do a small survey, "Where did you hear about us." Both these newspapers serve the most important function of letting the public know times, dates, and classes. Always include a mention of some of your classes in the ad, this is really what your selling.

These ads run a week before registration opens to give some advance notice.

We use the University's Daily for about two ½ page ads a quarter usually one before registration and one during, "So Many Days Left to Register" etc.

We also run our catalog the first day of registration as an insert in the Daily. This circulates the catalog on campus and is well worth the extra money. (You might want to try this with a community paper, very effective.) Block zip code mailings are also effective but usually cost prohibitive.

CONCLUSION

Hopefully this gives you some idea about our advertising. Our budget is usually from $1,400-$2,000, which is probably a lot of money to some people. Other alternatives are posters, word of mouth (one of our best advertisers). Another way is newspaper articles about different classes. We can't keep up with all that is written about our instructors but this has increased the interest in the ASUW Experimental College. You might want to give out press releases to the media about your program and if they are written well and someone likes the idea they may be printed or read. Always try and check all avenues. I have not covered everything there is to cover but perhaps this will start your mind working towards different ideas to present your program to the public. The most important thing is to be honest and get your message across.

Paid Versus Free Publicity

Editor Spring 1978

At the time of this writing, there are some differences of opinion as to whether or not paying for advertising affects your ability to get free Public Service Announcements.

Several sources have said that your free publicity - interviews, PSA's, articles in the paper, are worth thousands of dollars and you couldn't buy them. They have noted that if a media-newspaper, radio, or television, accepts paid advertising that they will no longer see you as a non-profit charitable organization unable to pay for advertising, and therefore will stop your free public service advertising.

However, several free u's have been very successful in constructing a publicity campaign which entices and even encourage more free publicity by the use of some paid advertising. Free University at Penn State, for instance, runs some paid ads on radio and then gets free PSA's the rest of the semester. Experimental College at Seattle also uses paid advertising to complement its free publicity.

You definitely should check out with reliable sources in the media whether or not a newspaper, radio station or television station would stop your free publicity before plunging into an ad campaign. For even larger free universities cannot afford more than a couple of thousand dollars in advertising, and your free publicity is worth much more than that.

Evaluation

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480 EVALUATION

As you come to the end of the class session, your staff will undoubtedly ask themselves how they did. How did the free u do? Is it successful? Did people enjoy the classes? Are the teachers fairly competent? Is there room for improvement? Evaluations by class participants can help in this process.

While you probably shouldn't treat the limited number of evaluations you get back as being "gospel", evaluations are another way to give you a better idea of how well the free u. is doing.

It should be emphasized that there are kinds of evaluations for the free u. other than class participant surveys of a given class. Those evaluations are covered in the section on Management Techniques. In this section we will cover evaluations by participants of a specific class and class section.

The items in this section are:

481.01 EVALUATION OVERVIEW, Editor
  481.11 Effective Use of Student Evaluation to Improve Free U. Teaching by John Hand
482.01 EVALUATION FORM - OPEN UNIVERSITY, WASHINGTON D.C. SANDRA BREMER
  482.21 Evaluation Form - Unknown
  482.41 Evaluation Form - Communiversity, Champaign, Ill., Anne Colgan
  482.51 Evaluation Form - Unknown
  482.52 Student Evaluations - Open Education Exchange, Oakland Cal. Bart Brodsky
  482.71 Opinion Poll - Community Free School, Boulder, Colo. , Dennis DuBe
483.01 University for Man Research and Evaluation Project, Editor

6

Evaluation Overview

Editor Spring 1978

A few years ago very few free u's did evaluations. While the number of free u's today using evaluation techniques is still a minority, the numbers are growing. Evaluation is proving to be an effective and worthwhile way to determine the free u's success and what participants think about the organization, its teachers, and its image.

In this section on the Class Session, we will look only at evaluation by participants of the class, the session and the free u's performance for that session. Constructing other types of evaluation for the free university will be discussed in the management section of the manual. You may want to relate your class evaluations to the total evaluation, however, and that section would probably be good to read also.

But in this chapter, we will limit the discussion to participant evaluation of the class and the class session.

USES OF EVALUATION

Evaluations can be used in many different ways by a free u. It is important to know what you are evaluating, and to try to make the best use of your evaluations. Here are some uses for your class evaluations:

1. to evaluate your teachers, and improve their instructional capabilities;
2. to evaluate the free u. administration for that session - registration, catalog, and other aspects;
3. to get suggestions for improvement of the free university;
4. to test the image of the free u. How do people see your organization? What is your public image?
5. to obtain valuable information for funding sources and other groups. There's nothing worse than for a free u. to have no idea how many people like their classes, what they think of the free u., or who is coming. Your supporters - funding sources, board of directors, even the press - will be very skeptical of haphazard guessing. On the other hand, you can

greatly impress potential funding sources,the city fathers, the media, and others, if you have some good evaluation data to give to them. If you can find out, for instance, that say 70% of your participants are very satisfied with your classes, or 80% would take a class again, you can then relay these favorable responses to present and future supporters and use it as ammunition in your next funding appeal or public relations effort.

WHAT QUESTIONS ARE ASKED

A brief look at several different types of evaluations from free u's around the country provided questions in six general areas:

A. The Class. What people like about the class, what they don't like, the cost, the time, the facilities, are some of the questions on evaluation forms.

B. The Teacher. Was the teacher knowledgeable, did the teacher teach well, did she or he communicate well; was the teacher friendly and personable?

C. Suggestions for Improvement. What new classes would you like to see? What does the free u. need?

D. The Free U Administration. Was registration done well? Was the course description in the catalog clear?

E. The Free U's Image. What do you think of the free u? What does the "free" in free university stand for?

F. Information for reports and records. Have you taken a class before? What is your: age, residence, occupation? Where did you get the catalog? Why do you take classes at the free u.? What are your main subject interests? What other sources of education and learning do you use most frequently? Would you like to volunteer with the free u.?

WRITING AN EVALUATION FORM

There are several features common to the sample evaluations that follow this article. First, they are simple. Don't make yours complicated or people won't fill them out. Secondly, try not to cover too much in the evaluation. You can't possibly cover all of the six areas listed above in one evaluation. Instead, pick out the most important aspects of the free u. you want evaluated. You can also construct different evaluations each session to get different types of data. Third, make the evaluation positive. Ask what people LIKE as well as dislike. Tone down any critical questions about teachers - you're not out to get anyone. If the teacher was poor, you will hear about it no matter how you word the question. Also, try to convey that the evaluation doesn't mean the responsibility for learning rests solely with the teacher and free u. The learners should evaluate themselves, too.

GETTING EVALUATIONS BACK

Evaluations can be distributed at registration before the class begins. They can be given to the teachers to distribute at the last class. They can be mailed to participants along with registration confirmation, or a newsletter. And finally, samples of participants can be given the valuation either in the mail or by passing them out in class.

After you have distributed the evaluations, don't expect to get them all back. In fact, don't expect to get half of them back. Any questionnaire is returned by only a minority of those polled, so your free u. evaluations won't be any different - expect a 10% to 25% return rate.

When you have the data - USE IT. Do charts, graphs and other pretty pictures to demonstrate your success and popularity. Let teachers know if they can improve. Take suggestions for improvement to heart and think about them. And try to put together a statement on the general sense of the evaluations for your funding sources and supporters - it is valuable data that you can use to promote the free u.

The following pages are samples of evaluation forms used by different free u's around the country. There didn't seem to be much difference among free u's both in the utilization of evaluations or the type of questions asked. Free u's with fees, no fees, on campus, in the community, with large budgets, or almost no money, all had evaluations. And the evaluations differed, as you will see, but not by type of free u.

For more on evaluating see the chapter on Management Techniques.

EFFECTIVE USE OF STUDENT EVALUATION TO IMPROVE FREE U TEACHING

by John Hand

From Free University Network Newsletter #3

Feedback: the important critical appraisal so necessary for improvement. How do you get feedback on Free University teachers that will help them improve their teaching style but not be threatening to sensitive volunteers?

In order to build a solid Free University, I believe that a good Faculty Development Program is important. Most volunteer teachers come to the Free U with a good grasp of the subject matter they wish to share, but little or no training in organizing, presenting, or communicating what they know. There is no experience more frustrating for a new teacher than to attempt to get a group discussion going and be met with silence and stoney faces from the students. Too often I have spoken to volunteer teachers whose frustration at "not getting the point across" has led them to a decision not to teach again. As Free U. staffers, we must help budding teachers develop their skills and confidence--not just throw them into a classroom with a bunch of strangers to sink or swim. A good teacher evaluation procedure for students to use is an important component of such a program.

The success or failure of a student evaluation rests on whether or not the teacher sees it as a threat or as a source of help. Student evaluations should solicit information that can be used to make changes--not simple judgments. A question like: "Did you feel that the teacher communicated well?" is not specific enough and is of no help, whatsoever. If the students answer, "No," the volunteer is simply put down, not helped by the information. An important principle in developing an effective student evaluation instrument is this: Solicit feedback that is specific and in areas which can be helped by training programs or counseling. Any other feedback should be confidential, for the teacher's self-knowledge and personal use only.

At Denver Free University, we developed the following two-part student evaluation as a first step in our Faculty Development Program. A copy of the form is given to each teacher when they first come to our office. It is explained that we will send packages of the form to them to distribute to their students before the class begins. They are told to hold the forms until the second week of the term and then give them out to the class asking the student's help in improving their teaching skills and course organization. The students are told to fill out the form towards the end of the course and to send it to the Free U office when it is complete.

The purpose of involving the teachers in the process is to make sure they know that this feedback is personal to them, not just something "coming down" from the administration.

The teachers are told when they first receive the form that the results of the first page will be the basis of a discussion between them and the Class Coordinator to see if any of the areas needing improvement can be helped by some training, say, in an evening workshop later in the term. The teachers are told that the second page of the form, entitled Class Atmosphere, will be for their own self-knowledge only and will not be used as the basis of any decisions by the Free U staff.

Here is the instrument that we use:

Student Evaluation Form

This form is divided into two sections: Course Organization and Class Atmosphere. The first section which is designed to evaluate the structure and organization of the course itself will be made available to future students. It will also be used by the DFU Staff to make suggestions for future terms.

One important benefit of giving the teachers the evaluation forms well in advance of the beginning of the course is this: They have a chance to review the criteria that will be evaluated, which allows them to structure their course in a way that will earn them a good evaluation. This psychological dynamic of helping teachers "earn a stroke" turns out to be one of the most effective methods of preparing them for the task of teaching.

From the students' perspective, a constructive teacher evaluation procedure in which they are involved encourages them to pay closer attention to the format of the class. It informs the student t you, the Free U staff and teachers, are concerned about quality are working to improve it. By involving students in the process of improving the Free U, you help them feel more responsible for making it the kind of place they want it to be. Their voice is asked for and listened to.

[illegible]

Name of Course____

The second section is confidential and private, for use of th teacher to improve his/her teaching style. It will not be made public.

We urge you to give this evaluation serious consideration and fill it out accurately and honestly.

Do not put your name on the form in order that it remain anonymous. We do, however, ask that you identify your sex by placing M or F at the top so as to give us some additional data concernin the evaluation.

Please mail or return this form to the DFU Office directly as soon as you can. The address is P.O. Box 18455, Denver, Co. 80218.

__Course Organization__

The instructor was:	excellent Needs to improve
Well prepared for each class section	1 2 3 4 5 6 7 8 9 10
Made goals and objectives of the course clear at the beginning	1 2 3 4 5 6 7 8 9 10
Met the goals and objectives of the course	1 2 3 4 5 6 7 8 9 10
Paced the course well and did not run out of time or hurry at the end	1 2 3 4 5 6 7 8 9 10
Used examples and illustrations to make points clearer	1 2 3 4 5 6 7 8 9 10
Made efficient use of class time	1 2 3 4 5 6 7 8 9 10
Communicated material and instructions clearly	1 2 3 4 5 6 7 8 9 10

Was this course accurately described in the DFU Catalog? If not, how would you change it?

Did the course meet your expectations?

Was the course fairly priced?

General Comments:

481.12

Class Atmosphere

Name of Course ______________________________

The instructor of this course:	excellent needs to improve
Seemed to know his/her field well	1 2 3 4 5 6 7 8 9 10
Usually held your attention during class	1 2 3 4 5 6 7 8 9 10
Was enthusiastic about teaching	1 2 3 4 5 6 7 8 9 10
Stimulated you to discover new things on your own	1 2 3 4 5 6 7 8 9 10
Made you feel comfortable to ask questions, disagree, and express your own opinions	1 2 3 4 5 6 7 8 9 10
Discussed points of view other than his/her own	1 2 3 4 5 6 7 8 9 10
Was fair and impartial in dealing with class members	1 2 3 4 5 6 7 8 9 10
Stuck to the point and did not ramble	1 2 3 4 5 6 7 8 9 10
Stimulated good group discussion	1 2 3 4 5 6 7 8 9 10
Encouraged quiet members to participate	1 2 3 4 5 6 7 8 9 10
Encouraged class to get involved and participate in the direction of the course	1 2 3 4 5 6 7 8 9 10

What are this teacher's best points?

What areas most need improving?

General Comments:

482.01

Open
university
of washington
(a non-profit corporation)

Evaluation Form

3333 Connecticut Avenue NW
Washington DC 20008
202/966-9606

Dear Student,

We want you to be happy with Open University. You can help maintain a high quality of service by giving us your impressions of the class in ____
taught by ______________________________.

What did you like about the class?

What didn't you like about it?

How about the teacher?

How about the cost of the class?

What do you think about Open University?

Suggestions for changes or improvements:

What classes would you like to see offered?

Please return to Open University.

Students Name:
(optional)

COURSES AND SEMINARS
COURSE EVALUATION

Evaluation Form

Course:________________________Instructor's Name:________________________

1. Was the registration process satisfactory? Yes____ No____

2. Was the description in the booklet sufficient? Yes____ No____

3. Was the course worth the cost to you? (That is, was the course worth the time you spent, and any money you spent on materials?) Yes____ No____

4. Did the instructor seem to have adequate mastery of the subject? Yes____ No____

5. Was his/her approach clear and organized? Yes____ No____

6. Should the same material have been covered in: Fewer Classes____ More Classes____ Same number of Classes____

7. Were there sufficient practical applications of the principles made for your understanding? Yes____ No____

8. Was the classroom situation conducive to building rapport with other students? Yes____ No____

9. How would you rate the instructor? Excellent____ Good____ Fair____ Poor____ Unacceptable____

10. How would you rate the course? Excellent____ Good____ Fair____ Poor____ Unaccaptable____

11. If a more advanced course on this subject were offered, would you take it? Yes____ No____

12. What improvements would you like to see in course content?
____
____

13. Did you attend all of the class meetings? Yes____ No____

    If no, how many did you miss, for what general reason?

14. What other courses would you like to see offered? Would you like to teach other courses?

15. Comments:____
____
____

Free U Fall '77

482.41

Evaluation Form

University YMCA
Program Participant Questionnaire

Title of program: ____

Number of Sessions attended: ___ a few ___ several ___ Most ___ all

Were the course objectives met? _____ How? ____________________________

____

What aspects of the program were most valuable to you? ______________

____

What aspects of the program were least valuable to you? ______________

____

Did you like the teaching and/or facilitating methods used in this course? ____

Why? ____

Did you like the materials used in the course? ______ Why? __________

____

What subject areas would you have liked to have seen included in the course which were not covered? ______________________________

____

What are your suggestions for improving this program? ______________

____

Is there enough interest for this program to be offered again ___ Why?

____

____

In general, how would you rate your experience?

_____ Really outstanding
_____ Very satisfactory
_____ Average
_____ Just Acceptable
_____ Needs Improvement

OPTIONAL *********************

Highest level of formal education completed ____________________

Age __________ Sex __________ Marital Status ____________________
Occupation ____

Thank you for your help.

482.42

Opinion Poll

This poll will help determine the future course of the Community Free School. Please answer all questions fully, and do not put your name on it.

1. What course(s) did you sign up for?

   Have you taken courses in this field before? When?

2. Have you taken a Free School course before? When?

3. How did you learn about the course(s) you registered for?

4. Do you think the price on your course(s) is fair?

   If not, please tell us why you think so:

5. What is your impression of the Free School?

6. What is your age?

7. What is your impression of the Catalog?

8. Where did you get your Catalog?

9. Is this the first time you've gotten a Catalog?

   If not, how many past issues of the Catalog have you seen?

10. What the Free School needs is:

Thanks for your time and your opinions.

student feedback Evaluation Form

482.51

Teacher:
Course:
Term:

Please take a few minutes to let us know how you feel about this class. The information will be available to students during registration and to teachers so they might be able to improve their courses. The information is also used to determine tuition status.

Thanks for your help!

The instructor:	Needs to Improve				Very Good
•Made goals and objectives clear at the beginning of the class.	1	2	3	4	5
•Was well prepared for each session.	1	2	3	4	5
•Understood the subject matter well.	1	2	3	4	5
•Was able to communicate information.	1	2	3	4	5
•Stimulated discussion and involvement within the group.	1	2	3	4	5
•Discussed and/or answered students' questions.	1	2	3	4	5
•Met goals and objectives set for the class.	1	2	3	4	5

What are the teacher's good points and/or areas that need improvement?

If this course were offered again what changes would you suggest?

Did the course meet your expectations? Yes______ No______

If not, please explain.______

Was the course fairly priced? Yes______ No______

Have you any other suggestions about the course or DFU? ______

Student Evaluations

From Free University Network

student evaluations

The Open Education Exchange, in Oakland, California, like some other free u's, have developed a questionnaire to provide feedback on the quality of their courses. OEE's questionnaire follows:

In order to maintain and improve the quality of EXCHANGE instruction, we need your feedback! Please mail or bring us this form after you have completed your class series. State what you feel--we'll use this information constructively to improve and restructure courses.

1. Course Title______________________ Month____________
2. Instructor's name____________________________________
3. Attended_______meetings. Missed_______meetings.
4. How well did the course as taught seem to conform to the published description? Explain: (Use back of this sheet if you run out of room)
5. In your opinion, how well-prepared was your instructor? (Circle)-- excellent good fair poor
6. In your opinion, how personable and friendly was your instructor? excellent good fair poor
7. Could the course have been longer or shorter? More or less students? Held at a better time? Explain:
8. In what ways, if at all, has the course made a difference in your lifestyle, your relationships, or your world view?
9. What did you like best about the course? What did you like least? Do you have any advice or suggestions for the instructor?
10. Give your instructor an overall grade__________________
11. Do you have any suggestions for improving this form, or the EXCHANGE administration in general? Do you have any extra comments about the course?
12. Do you want your name to be withheld from the instructor? Yes_______ No_______

Name ____________________________ Phone_____________

Address ____________________City___________Zip________

University For Man Research and Evaluation Project

Editor Spring 1978

As part of a University for Man (UFM) grant, Joe Rippetoe designed and conducted an extensive evaluation effort for both UFM in Manhattan, Kansas, and the 12 rural Kansas projects UFM was helping. The evaluation was based primarily on background and interest data, rather than class participants' views on a specific class, and thus is given a different heading here. While UFM conducted its research effort with the aid of a grant, other free u's can do a similar project with the help of volunteers or a student class at a college or university.

The value of such an extensive effort is much greater than a simple class evaluation for the purposes of funding, establishing the free u. as a legitimate and serious learning endeavor, and public relations. Joe's research was published and the data are used repeatedly for grants, publicity, statistics, and other information-sharing ways.

Substantial time was taken to devise carefully-worded questions that would give UFM data it wanted about its own popularity and the learner needs of the participants. Surveys were sent out, and the returning data was analyzed and results obtained through the use of computer techniques. A report was written up and given to the UFM Board of Directors, university officials, and eventually published in a journal.

While your free u. might not demand such a rigorous or time consuming approach, the concept of a "scientific" survey with "data" is appealing for its informational value. Every organization seeking to show that it is important in the community needs to back up its opinion with hard facts. And a survey is one way to show the free u. has the support of the public.

Copies of the questionnaires and the results of the survey are available from Joe at University for Man, 1221 Thurston, Manhattan, Kansas 66502. The results of the surveys was published as "University for Man 1976: A Study of Free University Participation," by Joseph Rippetoe, and appeared in the Spring 1978 issue of Social Development Issues.

Organization

Staff & Boards

510 STAFF AND BOARDS

This section deals with people that work directly with the free university - your staff and your Boards. As free u's become more stable and more successful, you have both the time and reason to work on the staff structure, hiring new people, training and helping staff people to grow. The work situation is very important to people, and the motivations for work has changed in the past few years from one of only a place to earn a living to a place where one can grow, learn and enjoy oneself. The free u. offers that kind of atmosphere which encourages individual development and growth, and in return gets creative ideas, dedication and commitment, and a lively and exciting organization.

Thus, working on staff relations and staff structures isn't so much of a problem as a delightful challenge. With working situations in other sectors of the society being relatively unstimulating for many people, the free u. "workplace" has become a source of admiration for many people. Keeping that vitality and excitement in the free u. office is a matter of planning and thoughtful consideration.

The articles in this section include:

510.01 Staff Structure, Editor

510.11 'Free' Staff People, Editor
510.01 Job Descriptions, Editor
511.11 Staff Hiring, Editor
511.21 Hiring New Staffers, by John Hand
511.31 Coordinating, by Tava Serpan and Mary Clair Dwyer
512.11 Staff Development, Editor
513.00 Staff Procedures
514.01 Staff Transition, by Meredith McElroy and Jan Gilbert
514.11 Staff Transition II, by Judy Reilly
515.01 Boards of Directors, Editor
516.01 Advisory Boards, Jim Killacky

Staff Structure

Editor Spring 1978

The efficiency, cooperation, and relations of your staff members will be greatly affected by how the staff is structured. The concepts of leadership, management, decision making, democracy, making best use of human resources, and "underemployment" are all involved here. You will need to structure your organization to fit your community and your organization's personality, but in doing so will have to deal with many of the issues in working situations. Thus, this article will hopefully help you to sort out the different issues and considerations in the working situation and help you develop a rationale for the particular route you will be taking.

Generally, a staff is made up of three different components - a board of directors or advisors; a core staff; and periphery staff, including volunteers, interns, students, and part-time people.

BOARD

While the Board of directors and board of advisors will be taken up elsewhere in this section we wish to touch here on a couple of important points. If your organization is legally incorporated then you must have a board of directors. One of the main concerns of your board will be: how active should our Board be? Here are some options:

* The Board is very active, making policy decisions, and doing some of the actual work, such as fundraising, public relations etc. Active boards are very helpful for new free u's that have a small or volunteer staff.

* The Board is moderately active, meeting three to four times a year, and providing long range direction and being involved in major decisions, such as finances , getting a bigger office, expansion, etc.

* A token Board, in which the Board is just kept informed of the free u's activities, but does not take a decisive role in the operations. In these cases, the Board may meet once or twice a year (it is legally required to meet at some point) and

the meetings are more informal than business meetings.

CORE STAFF

Your core staff is the solid, committed and hopefully paid people who run the organization. In a larger organization, there may be four people with the various functions of registration, teachers and classes, publicity, overall direction and public relations, and office duties.

Several questions need to be worked out at various stages of the free u's development about democracy, management and leadership. As will be stated later, these questions are not solved "for once and for all," by the free u. Even a free u. that is eight years old may go through some life stages that call for an entire re-evaluation of the staff structure. Here are some questions about the core staff, and they have been answered in different ways by different free u's:

a. Do you want a director or overall person in charge, or do you want overall responsibility divided evenly among members on the staff?

b. Do you want a secretary to do typing, office functions, answer phones and assist in other duties? Or do you want every staff member to share in those more menial duties, and consequently divide up the menial work and give the secretary even more room for skill development and greater responsibility in tasks?

c. How many other staff positions are needed, and how many is too many?

d. Should volunteers be on the core staff? Can you survive with a totally volunteer staff? Can some of the core staff be volunteers, or do they all need to be paid people?

e. Who makes what kinds of decisions and how? How involved is each staff member in directing his or her own work, and in the overall direction of the free u.?

These are not easy questions to deal with, and the answers might change as you go along. Several free u's have been committed to developing an alternative management style with more participatory democracy. Others feel a need to structure the work situation to be as satisfying as possible, especially since free u. people are underpaid and monetary considerations are not a motivation for staff. As we have said, these are difficult questions, never fully answered. Even large and established corporations have not solved the issues of democracy, leadership and management fully, so your organization probably won't be any different in its challenge to provide both effectiveness and individual satisfaction.

PERIPHERY STAFF

Periphery staff can be very valuable in providing resources to the free u. The opposite side of the coin is how much time do they take in core staff time to get them, train them, manage them, and keep them satisfied in their jobs.

Here are some questions dealing with periphery staff people:

* should volunteers be a big part of the staff?
* do we want to encourage other kinds of "free" staff, such as student interns, CETA temporary positions, summer youth programs, and work waiver people?
* do you want to hire part time paid people for certain tasks, such as a secretary, layout of the catalog, hustling advertising for the catalog, catalog distribution?
* how active in decision making and how integrated into the core staff should your part time intern or volunteers be?

The following pages are examples of how different free u's are set up structurally, showing the Board, Core Staff, and Perphery Staff.

SMALL TOWN FREE U'S

Rooks County Kansas Community Education Program

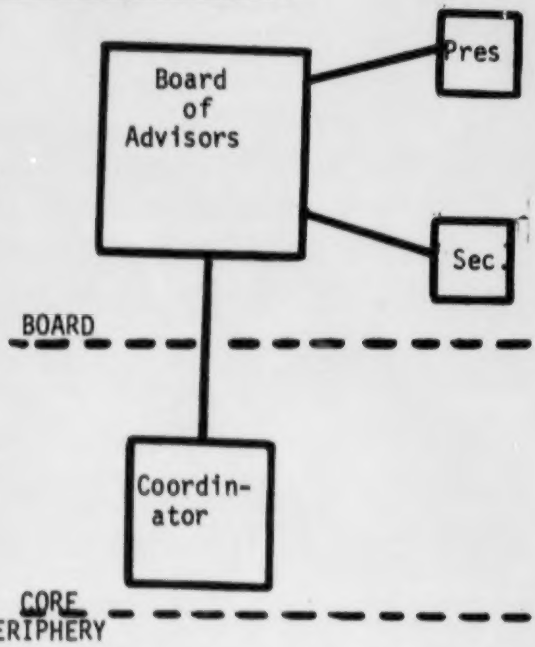
The free u. serves a county of 10,000 people, and is supported by several different sources of money, including two city councils and the county commissioners.

The independent program has a half time paid coordinator.

The Board is very active, meeting six times a year and participating in funding, setting up classes, and public relations.

The half time coordinator does the day to day work.

Sometimes volunteers help out and serve as a temporary perphery staff, but are never thought of as staff.


Pres
Board of Advisors
Sec.
BOARD
Coordin-ator
CORE
PERIPHERY

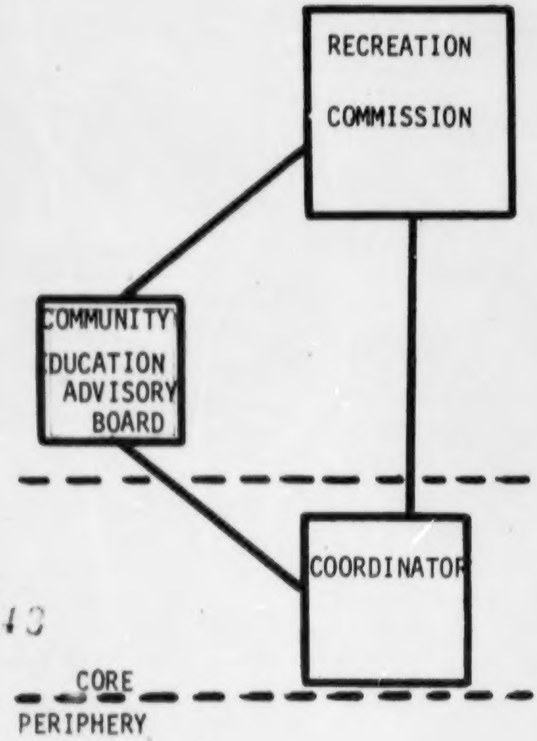
Trego Recreation Education Environment (T.R.E.E.)

T.R.E.E. is sponsored by the county recreation commission centered in WaKeeney, Kansas, a town of 2,500.

It has two boards - the sponsoring recreation commission which is only tokenly involved in the operation, except for funding it, and a community education advisory board, which is moderately active in promoting the free u.

The full time coordinator works with both boards, and handles the day to day operations.

Periphery staff would be slight, sometimes using the volunteers and sometimes the advisory boards for helpers.


RECREATION COMMISSION
OMMUNITY DUCATION ADVISORY BOARD
COORDINATOR
CORE
PERIPHERY

INDEPENDENT FREE U'S

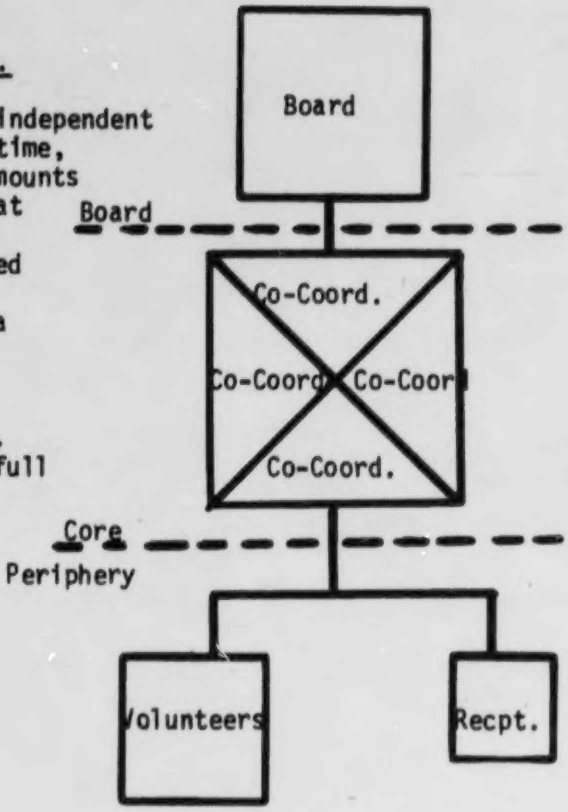
Denver Free U.

Denver Free U. is a large, independent free u. Its core staff - full time, paid people - is given equal amounts of decision making power so that no one person is director: the overall responsibility is shared by all of the core staff.

Periphery staff consist of a receptionist and volunteers.

The Board is moderately active.

Volunteers are heavily used. They constitute more than one full time position.


Board
Board
Co-Coord.
Co-Coord
Co-Coord
Co-Coord.
Core
Periphery
Volunteers
Recpt.

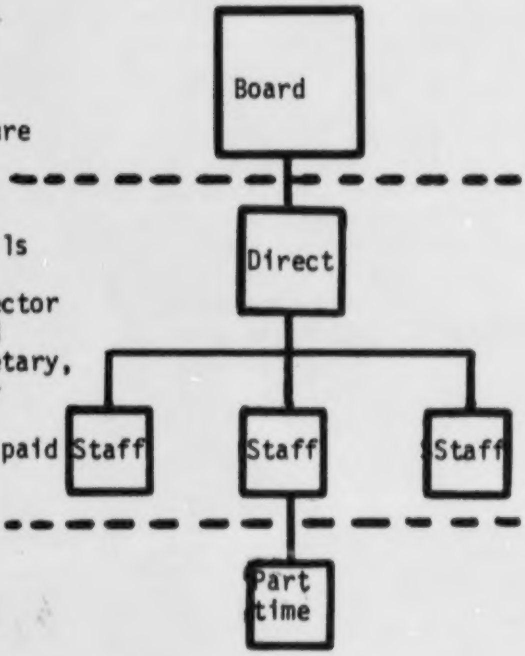
Standard Set Up

Several independent free u's have similar set ups. This structure seems to be descriptive of such free u's as Open University of Washington, D.C., Community Free School in Boulder, Colo., and Skills Exchange in Toronto, Canada.

The Core Staff is led by a director and consists of 3-5 full time paid people. Sometimes there is a secretary, sometimes that role is enlarged or shared by the staff.

The periphery staff is usually paid and part time, used for specific duties like catalog distribution or hustling ads. Volunteers are seldom used.

The Board is moderately active or a token board, sometimes consisting of the core staff people.


Board
Direct
Staff
Staff
Staff
Part time

CAMPUS/COMMUNITY FREE U'S

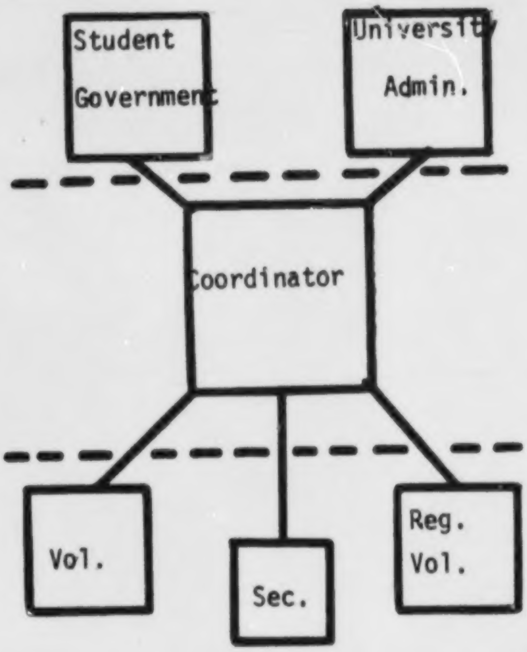
Communiversity-Kansas City, Mo.

While sponsored by the university, Communiversity is used mainly by community people, as participants, volunteers and teachers.

A token board is the university, both student government and the administration. They fund the program.

The core staff is only one full time person, in charge of a free u. that enrolls 6,000 people a year.

The periphery staff is large, consisting of full time volunteers, occasionally secretarial support from the university, and 150 volunteers who contributed 465 hours in 1977, doing distribution, posters, and registration.


Student Government
University Admin.
Coordinator
Vol.
Sec.
Reg. Vol.

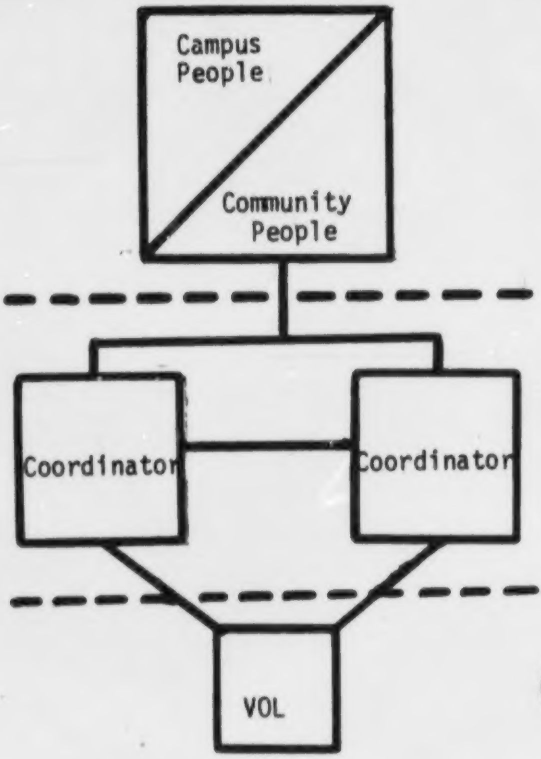
Neosho River Free School

Located in Emporia, Kansas, a town of 25,000, the Free School is sponsored both by the university there and by United Way in the town.

The moderately active Board is vital in fundraising, and consists of both campus people and community people. Its contacts and support get the Free School its budget.

The coordinators share responsibility and power and do the daily work. Both are full time paid positions.

The periphery staff consists of volunteers that are used when needed.


Campus People
Community People
Coordinator
Coordinator
VOL

CAMPUS FREE U'S

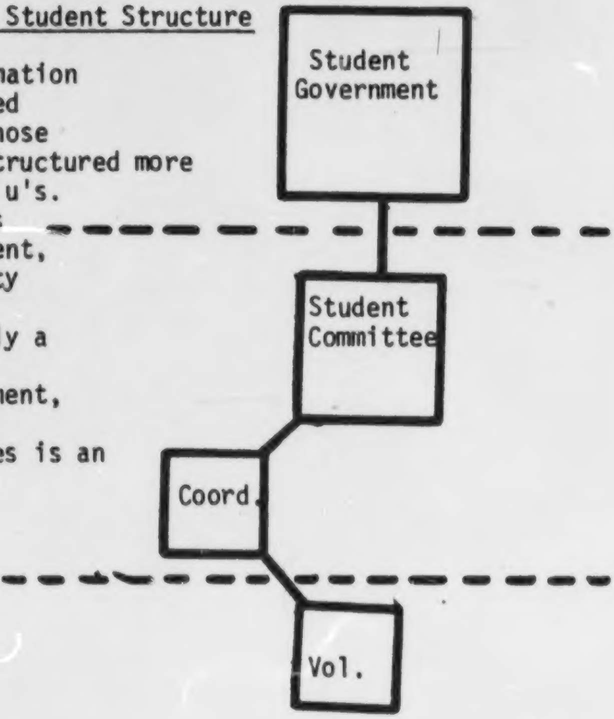
Standard Student Structure

This is a rough approximation of how many student operated free u's are structured. Those with a paid staff can be structured more like Campus/Community free u's.

The Board in these cases is usually student government, and sometimes the university administration.

The core staff is usually a student with an official position in Student Government, or a student committee.

Periphery staff sometimes is an office secretary and a student committee.



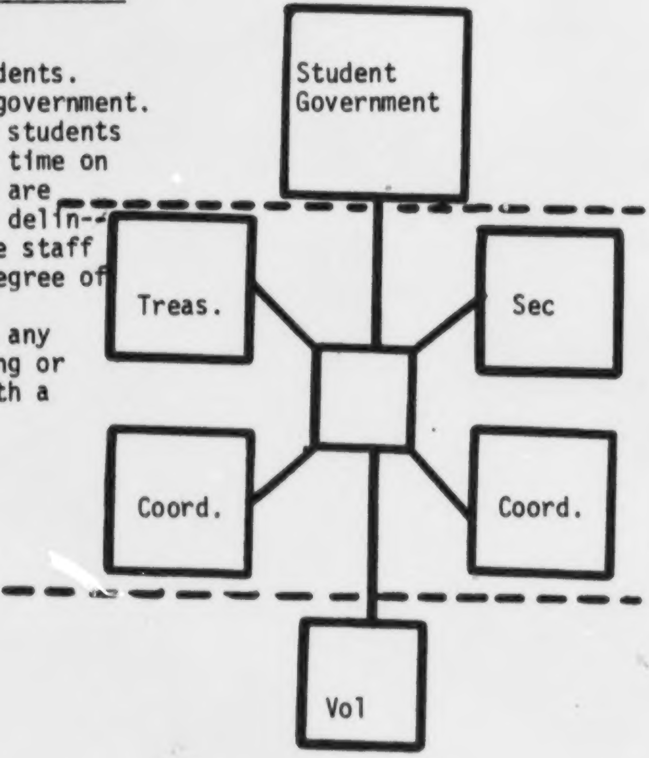
Penn State Free U.

Penn State free u. is a large free u. run by students.

The Board is student government.

The core staff is 4-5 students who spend a good deal of time on the Free U. Their duties are divided into fairly well delineated categories, and the staff is organized to a high degree of efficiency.

The perphery staff is any volunteers that come along or are asked to help out with a specific task.



'Free' Staff People

Editor Summer 1978

You don't always have to pay for staff people. Sometimes there are ways to get temporary people on staff to supplement your core staff. They may have to be involved in a special project or doing a specific type of work, but they can always pitch in with other free u. responsibilities also. Here are some ideas:

1. CETA workers. Many free u's thrive off of CETA workers. These are full time paid people who receive their salaries from the Department of Labor. They are usually for one year, and you can pick the person, with some restrictions, you want to work for you. Most times free u's have encouraged volunteers already with the free u. to apply for a CETA position.

2. VISTA's. VISTA's are not used as much as they were eight years ago, but VISTA is still a source of full time paid people, the best VISTA's are those who already want to work for the free u. and are looking for the salary to do it.

It is crucial when planning for VISTA or CETA support to recognize that it is temporary and to plan accordingly for what will happen when that support ends.

3. STUDENTS. You can get students in several ways:

a. Independent study or credit courses. Sometimes a student can get course credit by working in an experiential situation.

b. Interns. Several university departments, such as journalism, recreation, or social work may have intern programs where students work with a community agency to gain practical experience. Several free u's have received almost full time people for a semester using recreation majors to plan and work on recreation classes for the free u.

4. FULL TIME VOLUNTEERS. While this has not been used much, the possibility exists that someone with a lot of time, an older person, for instance, could work several hours on a regular basis for a free u.

Job Descriptions

Job descriptions not only help the individual to understand his or her own job and what is expected, but taken together, allows the organization to plan better the total operating of the organization. Are there too many duties in one area for one person to handle? Could one position be combined with another for more efficiency? If added projects are to be taken on, what people should be taking them on? Can part time help or a voluteer help out a staff person during a busy part of the year? If a CETA position dropped out of the sky tommarrow, what would you have the person do?

A perusal of free u. staffs revealed these main areas of responsibility:

1. Director-overall responsibility for finances, public relations, and making sure other staff responsibilities are carried out.
2. Classes and teachers- recruiting teachers, lining up new classes, and working out logistics for teachers, and course descriptions.
3. Catalog layout, typing or typesetting, art work, printing.
4. Catalog distribution, sometimes a part time person.
5. Registration.
6. Publicity
7. Office manager, secretary or receptionist.
8. Finances, books, budgets, accounting, payroll, IRS, etc.

As most free u's don't have eight staff people, the main areas of responsibility are divided up among the staff. A typical four person staff may have these areas:

I. Director (publicity and finances).
II. Office manager (office duties, type catalog descriptions, registration).
III. Staff (classes and teachers)
IV. Staff (catalog production, catalog distribution).

The following are two different kinds of job descriptions. One is from Penn State Free U., and is concise, clear, and broad. The other is from University for Man in Manhattan, KS, and is one of 18 different staff positions, and very specific.

511.02

THE FREE UNIVERSITY
223 HETZEL UNION BUILDING
UNIVERSITY PARK, PENNSYLVANIA 16802

Free U

Area Code 814
863-0038

OFFICE MANAGER - SECRETARY

-Responsible for the order of the Office and Files
-Responsible for the running of the Library
-Takes minutes at Coordination Council and Executive Board Meetings
-Supervises:
  A. Assistant Office Manager
  B. Librarian
  C. Typists
  D. Office Staffers

TREASURER

-Responsible for the accounting of all funds of the Free U to the Coordinating Council
-Supervises the Assistant Treasurer

ASSISTANT COORDINATOR FOR INTERNAL AFFAIRS

-Responsible for dealing with people and situations primarily within the Free U, i.e. Course Initiators and Participants
-Responsible for the organization and supervision of committees within his/her sphere of influence
-Supervises:
  A. Audio-Visual committee
  B. Scheduling committee
  C. Publications committee

ASSISTANT COORDINATOR FOR EXTERNAL AFFAIRS

-Responsible for dealing with people and situations and organizations primarily outside of the Free U
-Responsible for the organization and supervision of committees within his/her sphere of responsibility
-Supervises:
  A. Coffeehouse committee
  B. Free U Network committee
  C. Publicity committee
  D. Special Events committee

at THE PENNSYLVANIA STATE UNIVERSITY since 1970

COMMITTEES

COMMITTEES		DUTIES	CHAIR
Scheduling	Internal	Arrange for facilities for classes	Staff
Graphics	External	Design graphics for catalogs/publicity	Staff
Booklet	External	Finding Advertising for catalog	Staff
Programming	Internal	New Programs in the free u.	Staff
Audio-Visual	Internal	Filling the A-V Needs initiators, equipment	Staff
Special Projects	External		Staff
Publicity	External	Deal with public in making them aware of services.	Staff

511.04

DIRECTOR OF DEVELOPMENT & FINANCES

This director position is responsible for the development and financial staff. This staff reports to him/her. Until this core staff is developed(personnel wise) this director has the power to call task forces to meet the needs of various responsibilities. If a staff is developed the director develops job descriptions and evaluations with this staff.

The director is responsible for the development and stabilization of the UFM building; this involves overseeing all maintenance and repair on the structure, concluding all financial obligations on the building, anticipating future repairs and coordinating the finances to cover these costs, coorinating communications with all rentees and users of the structure and officials holding the lease, developing and carrying out a stable financial plan to continue to pay rent and repair expenses.

In the area of finances the director is responsible for: payroll execution, processing the hiring, affirmative action, and ending papers on employees. He/she is responsible for the proper spending and recording of all c/c and state outreach funds, for overseeing and spending the budget expenditures of grants and accounts initiated by University for Man outside of the c/c or s/o work. (Example--CETA-- unless a particular grant or contract has a director to assume this responsibility.) He/she is also responsible for the quarterly budget projections of UFM accounts and programs, and the actual writing and development of grants to provide for a fiscally sound c/c-s/o program.

Internally this position works cooperatively with the entire University for Man staff in areas of house maintenance, phone assistance and participates in regular UFM staff and board meetings and meets with the executive committee of UFM.

This job has a reserve clause -- that if finances are not secured by Oct. 15,1978 to operate the c/c program this position will shift up to one-half of its responsibilities to this program and participate in brochure development,etc.

Staff Hiring

Editor   Summer 1978

The success or failure of a free u. is often dependent upon how good the staff is. In established educational organizations, departments are so institutionalized that regardless who is running them, they will survive. Established educational institutions will not die even if they are run by mediocre people. But free u's are not institutionalized (yet), and they run on personality leadership. If the leaders are mediocre , the program will die. Just about every free u. in the country right now is dependent upon the type of person leading the organization. Free u's cannot survive on mediocre leadership. Thus, the kind of staff you have is critical to the survival of the program.

Specific guidelines on who to hire and what to look for would be presumptious. While free u's are run by many different people. There are a few common leadership qualifications worth mentioning.

QUALIFICATIONS

As one looks at the leadership in free u's around the country today, there are some common characteristics of free u. staff people.

1. Commitment. Most free u. staff people have a commitment to the organization and see their position as more than just a job.
2. Money is second to work. As no free u. person is getting rich to our knowledge, money is of second concern to free u. staff people. The work itself - and its consequences - serving the community, providing learning opportunities, or getting personal growth experiences from the job, is a prime reason why staff people work at free u's.
3. Extroverted. Most free u. people need to be extroverts - enthusiastic, pleasant people anxious to talk about free u's to the media, teachers, learners, funding sources, and anybody else who will listen. As free u's haven't "made it" yet in the society, this a necessary qualification for most staff persons.
4. Skilled, or willing to learn skills. The potential for picking up skills is of importance. While many people haven't done a

free u. before, they need to be able to pick up the skills of working with teachers, catalog publishing, publicity, and handling financial affairs. The ability to learn, and desire to learn, is important.

PROCEDURES IN HIRING A STAFF PERSON

Before you advertise and hire a staff person, you will need to think over several concerns. Here are some of them:

A. Why do you need a staff person? What is the overall direction of the free u?

B. Do you have the resources to hire someone? Is it a permanent or temporary job?

C. Do you have a job description for the position? What is the relations of this person to any other staff?

D. Do you know what you are looking for in a staff person? Qualifications, skills, attitudes, values, interests.

FINDING STAFF PEOPLE

Most staff people seem to come to free u's on the basis of some prior experience or referral by someone. Many have been learners or teachers, some have volunteered previously, others worked in similar situations and have known about the free u. Some people are referred by people the free u. staff already trusts and is familiar with.

Hiring straight from want ads or interviewing people who are complete strangers is less likely to provide the free u. with a staff that it is comfortable with. While you may want to advertise to discover new people, and it is also a requirement of affirmative action, you probably will want to ask around and see if there aren't some people already familiar with the free u.

HIRING NEW STAFFERS

AN INTERVIEWING PROCEDURE

by John Hand

Free University Network Newsletter #5

When faced with the prospect of choosing among various people who are applying for a staff position, the free university selection committee is often faced with a difficult problem. How in half an hour of interviewing, can you get to know a person well enough to trust your judgment in hiring him/her. What you want to know is: Are you a good problem solver? Are you a hard worker? What is the "flavor" of your personality that will influence your work-style? But these questions are impossible to ask directly. Their answers would tell you nothing because the interviewee will always answer: "Of course, I'm a great worker. I can solve complex problems, and I get along well with all types of people, etc." If the interview is to yield the information you need, it must involve questions that are more indirect, with no pat answers--questions that will in short order let the interviewee paint an accurate self portrait.

Denver Free University recently hired a new General Coordinator--choosing one person from a field of 120 who applied. A five minute pre-screening interview combined with a written application allowed the committee to narrow the field to nine solid prospects. These nine were scheduled for 45 minute interviews over a period of two consecutive afternoons. Thirty minutes was spent actually interviewing the person and fifteen minutes was spent discussing the experience after s/he left.

The interview had two parts: The first was a series of general background questions, the second, several simulation problems calling for judgment responses. Various members of the selection committee took turns asking questions from the first part, thus giving the interviewee more of a sense of meeting all members of the committee.

Here are the questions we asked:

General Questions

What activities do you enjoy outside of your work?
Who is your favorite author? Why?
Have you done much traveling? What experiences were most meaningful?
What would you say are your strongest talents?
What skills have you developed that you might use at DFU?
What areas or activities would you like to "get into" that you haven't had time to yet?

Goals

Where do you see yourself five years from now?
What are your career goals?
How do you think this job at DFU will contribute to your goal?

Past Work Experiences

What were your major duties at your last two jobs?
What were your major accomplishments there?
Tell us about your most responsible assignment.
When were you under most pressure?
Why did you leave your last job?

Expectations and Supervisory Questions

What do you expect from a company that hires you?
In what style do you work best?
Do you prefer to work in a collective or a structure with clear lines of accountability?
What qualities in people you have worked with most turn you off?

The second section was given to the interviewee by our receptionist ten minutes before the interview began. These simulation problems have questions already within them, and we wanted the people applying to have time to think about their responses.

There are no right or wrong answers to these problems. What we wanted to see was how the people attacked these problems. What factors did they concentrate on? What aspects of their past experience did they call forth to substantiate their choices? How imaginative were their answers?

Here are the problems we used:

Simulation Games

The following three areas of expansion all seem promising for action over the next six months. Because of your limited timetable, you are only able to undertake one with possible groundwork laid for a second. According to your interests and perceptions, which would you choose to do first? (second? third?) and how would you attack the problem?

Possibility #1

A new community center will be built in the neighborhood around DFU--a neighborhood in which our largest percentage (nearly 40%) of our students and teachers live. Historically, DFU has been quite involved in neighborhood activities and has a reputation for being one of the major community institutions in this area. Someone has even remarked that DFU is the closest thing to a community center now existing in this area. The DFU General Coordinator should serve on the Board of Directors of the new Center and DFU as an organization should become one of the prime agencies using the center in order to keep it from becoming "just another office guilding for bureaucrats" as has happened in other neighborhood centers.

Possibility #2

It has become apparent that many people from outlying areas of Metro Denver are interested in the DFU program--many are currently enrolling but find it difficult to travel from their homes in outlying areas to the inner city for class at night. It appears that one of the primary reasons for the high school student dropout rate in DFU classes is the result of these distance barriers, therefore the idea of branch centers established in outlying areas has been suggested. Because of DFU's access at no cost to Denver Public School classrooms throughout the city, it seems easy and relatively cheap to set up at least one prototype branch center as a first step in serving the entire Metro Area more effectively.

Possibility #3

One of the positive features of the Free University is the possibility of using the seminar and/or project formats to create exciting learning experiences not offered by any other institution. It has been proposed that we invest much more energy in attracting "high caliber" people to DFU to create programs and events. The idea is to entice more forward-thinking, concerned people to come together through DFU in ways that benefit both them and the community. In order to do this, an intensive recruiting drive would need to be mounted that would involve not only other members of the DFU staff, but community volunteers.

Major Project Question

In order to spur excitement and garner publicity about how the community can use DFU, the idea of a major project for the Fall has been conceived. The idea is to plan a project or event that appeals to a broad spectrum of DFU teachers, students, area artists, and perhaps even civic leaders and university scholars. One feature of the project chosen would be its relevance to social issues, but there would be a large component of fun and opportunities for socializing in order to promote widespread participation and positive tone to the event. In order to plan and implement the project, a two or three month period of study, research, and planning by various interdisciplinary task forces would be required. Actually, you are as concerned with the process of how the project happens as you are with the end result--hoping it will be a community building experience for the participants as well as a learning experience in problem solving.

You hope that this event will fire the imagination of community and thus serve as an invitation for others to create their own events and projects through DFU.

It is all up to you: What should the project be?
How would you go about getting it underway?

A Difficult Decision

If the Free University found itself in a very tight financial situation with revenue just barely equaling expenses, which of the following austerity programs would you explore first?

1) Cut the cost of renting facilities
2) Cut advertising expenses
3) Cut salaries across the board
4) Cut out one staff position
5) Print fewer catalogs
6) Try to get everyone to work harder to recruit more teachers and offer more programs
7) Cut the quality of the catalog paper and printing
8) Apply for grants from foundations
9) Put on a benefit concert
10) Raise the student registration fee

Mary Claire Dwyer
Tava Serpan
Rooks Co. Community Ed.
Stockton, Kansas

511.33

Fall 1977

Coordinating

The coordinator is perhaps the most important element of the community education operation. He or she provides the enthusiasm, creativity, energy and emotional support for the whole organization. A good coordinator means a lively and growing organization, continually renewing itself with ideas. A good coordinator also means an efficient and stable organization that has the respect of the community for doing its job well. This article concerns itself with the coordinator of the community education program, and how a coordinator can be chosen, trained, and evaluated.

SELECTION, TRAINING, AND SKILLS OF COORDINATOR

I. SELECTION

A. Personality - The coordinator should possess these skills: strong organizational ability, good time management ability, easily meets with people of all ages, good listener and can respond to various requests for assistance, organizing meetings, public speaking, adequate skills in written documentation, and at least beginning skills in typing. Also, the coordinator should posses the attitude of an open mind toward obtaining a wide mix of classes for all age groups. In addition, the coordinator should be aware of the various modes of learning styles, e.g. lecture, "hands on" learning, group discussion, etc. The responsibility and energy put out by the coordinator are also vital to the program. The coordinator should be strong in both of these areas.

B. Screening Process - Advertisement for the coordinator's position should be placed in all the local papers as well as the Placement Offices in local colleges and universities.

During this time the Advisory Board should select a screening committee from among itself. This committee would be in charge of screening all of the applications and selecting the coordinator.

One of the first steps the screening committee would take would be to prepare a list of questions to ask the applicants at the interview. These questions could include such things as, "Why do you want to be the coordinator?," "What kind of future do you envision for the program?," etc.

Of course, not all of the applicants would have to be interviewed personally. The screening committee could weed out the applicants which definitely would not be considered for the program.

The next step is the final selection of the coordinator.

II. JOB DESCRIPTION

A. Duties of Coordinator - The duties of the coordinator are as follows:

1. Production of three brochures per year (Fall, Spring, Summer). The courses should reject the interests and needs of the community.

   Brochure preparation:

   a. class leader recruitment
   b. visiting with all segments of community seeking class ideas
   c. awareness and prevention of duplication with other groups
   d. design, layout and distribution of brochures
   e. registration for courses
   f. evaluation of courses and other projects
   g. leader workshops

2. Lend the resources of the community education project in the development of other community service type activities in cooperation with other groups and organizations.

3. Maintenance of good public relations with local media in particular and community in general.

B. Lines of Authority - Final decisions on important matters are left up to the Advisory Board. Thus, the coordinator does not make all final decisions--s/he is responsible to the Advisory Board.

III. TRAINING OF THE COORDINATOR

A. Explanation of Program Goals and Philosophy - A half day could be spent discussing this. An explanation of the philosophy and program goals is included in the first part of this booklet. The trainee should also receive a verbal explanation by someone involved in community education, if possible.

B. Role Playing - Several hours (a whole morning or afternoon) could be spent in role playing with a model community education program. A number of people would be needed to play the part of people "representative" of the community, such as a minister, a school superintendent, a student, a working person, etc. The trainee would play the part of the coordinator in visiting these people and establishing the framework for a community education program.

In visiting with the community people, the coordinator would try to: establish a friendly relationship, explain the program, try to establish support for the program, obtain information on each individual's interests (for use in the future as resources for class leaders), obtain permission for use of rooms for classes, gain information about the interests and activities of different segments in the community, open channels for publicity of the program, obtain information about and access to clubs and organizations in the community, and possibly obtaining information about sources for funding. In order to keep the game from lasting too long, a time limit of 15 minutes with each role player could be set.

After each community person has been visited, the whole group of role players would get together for a discussion. Each role player would take their turn in verbally evaluating the coordinator's positive and negative performances.

C. Visit to Existing Program - It would probably be very helpful for the trainee to spend a day or more at an existing community education program. This could be at the University for Man in Manhattan and/or one of the rural community education programs. A list of all the locations and coordinators for Kansas community education programs is contained elsewhere in this manual.

The trainee could discuss and observe the day to day realities of running a community education program with the coordinator.

D. Films and Books About Community Education - The University for Man at Manhattan has a good film about itself and the rural community education projects which it started. The film is titled, "University for Man: Grassroots Education," and is available for use for a small fee.

There is also a bibliography of resources concerning community education listed elsewhere in the manual.

IV. STAFF TRANSITION

A. Community -

1. Assess Community Attitudes - The trainee should spend some time assessing the community's attitudes. Things that should be looked at are: How open-minded is the community to new ideas? Will it readily accept the community education program? Or will it take time to introduce it into the community? Will the community initially accept classes such as yoga and belly dancing? Or should only "safe" classes such as quilting, flower arrangement, gardening etc. be offered during the first session or two? What is the level of interest toward community education in the community? The trainee can seek help in answering these and other questions from the Advisory Board as well as the past coordinator (if there is one) and long-time residents of the community.

2. List of Existing Organizations - The trainee should be given a list of the existing organizations in the community as the chairmens' name for each. Some examples of organizations are: Lion's, Kiwanis, PTA, Extension Home Units, Ministerial Alliance, Chamber of Commerce, high school groups, etc.

3. List of Community Programs - The trainee should be given a list of existing community programs and the name of the

members. This is one of the functions of the Board and they will hopefully have some ideas as they know the community. If an individual(s) in the community suggested the class they may already have an idea as to who could lead the class. If these two methods fail the coordinator should consult others in the community who could give valuable suggestions. The coordinator should especially consult those people in the community who might be interested in taking the class, as they may have some good suggestions for leaders.

Once a name or names have been suggested the coordinator must make the initial contact. Even if the coordinator already knows the person s/he should make sure the possible leader understands the philosophy behind community education. It is usually best to make an appointment with the possible class leader to discuss with them in person community education and the class they may lead. Often the coordinator will have to have several visits with the person. Even if the person agrees to do the class at the first meeting details have to be worked out such as filling out class forms, the coordinator locating a meeting place for the class and so on. These meetings should be informal as to not threaten the person. Try to talk with the person about their interests, things that are going on in the community, etc. This talking may seem aimless at first, but it could lead to future classes and/or give the coordinator ideas for future classes. Often an individual when approached to lead a class will be hesitant for several reasons. One of the most popular being "I don't have a degree, how can I teach?" It will probably take some time to convince such persons that a degree is not needed, but if the coordinator can do it the person will probably lead the class.

If there is a coordinator currently on the project s/he should take the trainee along when obtaining classes so as to show the new person the ropes.

C. Filing System - While being trained the new coordinator should contact persons for each. The trainee should find out as much as s/he can about each program's function and goals. This is essential because some of the programs could be offering classes and/or services which the community education program might easily duplicate. Duplication of classes and/or services is to be avoided as much as possible unless discussion with the program's chairman shows that a duplication would be useful or acceptable. Existing programs could be: outreach classes from colleges, County Extension classes and/or workshops, a community youth employment program, adult education classes through the high school, church programs, senior citizen centers, library programs etc.

The trainee should keep in mind that the community education program has the potential to develop community service programs. S/he could ask people if they think a new program is needed. The coordinator could get some ideas of needed services or programs during his/her talks with people. They then could take steps to develop new programs themselves, or could make suggestions to service organizations to develop these programs and services. The brochure can be a handy tool to announce new programs and/or meetings to develop new programs.

4. Identification of Key People in the Community - The trainee should either be given a list of key people in town or make one. Examples of key people would be: ministers, newspaper people, school personnel, presidents of community organizations, officers of the Chamber of Commerce, active people in the community, key senior citizens, bankers, doctors, lawyers, City personnel, recreation commission personnel, Extension Agents, librarians, etc. These people can be of great assistance to the community education program through their advice and support. If at all possible, the trainee should be introduced to key people by the existing coordinator, or someone who they know and respect.

B. Approaching and Finding Class Leaders - Once it is determined to have a certain class there are serveral ways of locating a class leader. One way is to consult with the Advisory Board be introduced to any existing filing systems. If accurate records have been kept, and kept up to date, the information will be invaluable to the new coordinator. Many filing systems keep the names and phone numbers of past class leaders, active people in the community, city commissioners, presidents of service clubs and so on. Also there are usually a few sentences written about the person concerning their jobs, interests, etc. If a project has catalogues from other community education projects the trainee should be shown where they are kept for future reference. Any other materials kept on file such as statistics , form letters, surveys, past brochures, copies of Advisory Board minutes, etc.,should be gone over with the trainee. It is important to keep any filing system up to date so as to make staff transition easy. And of course, a good filing system is handy for quick information, phone numbers, etc.

D. Brochure Publication - The trainee should assist or be assisted in the publication of at least one class brochure. The trainee could visit an existing community education program during brochure layout and publication and help with the proceedings. Or an experienced person could come to the community to assist the trainee. The ideal situation would be for the trainee to assist the out going coordinator (if there is one) in the publication of a brochure. Another source of help would be someone in the community who is experienced in layout.

E. Publicity - While being trained for the job the trainee should be aquainted with the various forms of publicity utilized by the project. These will usually include newspapers, radios, speaking engagements, posters for registration etc. The trainee should be introduced to the editor of the local newspaper as well as to those on the staff who are supportive of the community education project. If there is a certain person on the staff whom copy should be turned in to, the trainee should definitely meet this person. If there is a radio station in the community or a nearby town, the trainee should become aquainted with it. Once again the trainee should be introduced to the person to whom copy should be given. Often in a newspaper or radio station there is not an assigned person who always receives copy, but there may be someone who is very supportive of the community education project and will try to make sure the information gets in the paper or on the air. If there is a specific style required for copy the trainee should become familiarized with it. If it can be arranged a weekly newpaper column about community education is advisable. Also, prior to registration or the start of a new community program are good times to arrange to be on a radio talk show.

Another form of publicity is the speaking engagement. If possible the trainee should attend a meeting with the present coordinator to observe how s/he handles a talk. Aside from usually getting a free meal, speaking with groups such as the Lions, PEO, Rotary, EHU, etc, is a good way to meet people in the community, gain support for community education, get ideas for community projects, and making contacts with possible class leaders.

Posters for registration, although a seemingly small matter, should not be overlooked. The trainee should be instructed on key places to put posters. The trainee should also be informed about materials available for making posters: poster board, magic markers, etc.

F. Funding Sources. - The trainee should receive a list of the funding sources for his/her community education program as well as additional sources of funding for possible future use. The name of the contact person for each funding source as well as a brief background should also be included. The trainee should be introduced to the contact person for each funding source that is supporting the program. Some examples of sources of funding are: county commissions, city commissions, United Funds, clubs and organizations, recreation commissions, school districts, etc.

Staff Development

Editor Summer 1978

A creative, learning, and growing staff is of the utmost usefulness to the free university. Sometimes you can encourage that personal growth in staff people. It is also an incentive to work harder and enjoy the work situation more. Since salary raises often aren't possible, a reward of an opportunity for staff development is often greeted most warmly by your staff people.

Staff development can be used to help a weak staff member develop a particular skill or talent needed in his or her present job; it can be used to help a staff member develop a new program or direction for the organization; it can also be used just to provide a relief from the ordinary work and at the same time get the staff person thinking creatively about the future of the organization of the potential for new techniques.

Here are three examples:

* Judy is not really doing a good job on public relations. You invite Judy to work with Paul over at a community center to learn how to develop some skills in this area.

* John is about to take on a new responsibility - keeping financial books. You agree to pay for a college course in accounting to help him get acquainted.

* You want to keep people interested and up to date on new ideas in lifelong learning, and set a policy that each staff member gets to go to one local or regional conference a year on learning or some related topic on free u time.

Courses elsewhere, trips, visiting other programs, time out for reading, a staff retreat, and converences and workshops all can have a therapeutic effect on staff and rejuvenate those energies that tend to run out every once in awhile.

Staff Transition

Meredith McElroy and Jan Gilbert
Free University of New Orleans
New Orleans, LA.
With Editor

May 1978

Mobility, new jobs, and turnover are becoming standard features of our transient society. People are moving up, across, and out at an increasingly more frequent rate. Free universities are not the only organizations experiencing rapid turnover in staff, but it is a problem that free u's and learning networks have to look at seriously if the organization is going to survive and grow.

If the free u. or learning network does not pass smoothly from the hands of the old administrator to the new person, the free u. can lose its momentum, start all over again, or at worst, fold because of inexperienced leadership. It is very important that new staff be trained before they begin their responsibilities, and that old staff do the preparation for staff transition long before it is needed.

WHERE TO START

Start right now. Sit down and write out a few things that you as a new staff person needed to know about the job. If you have new people coming onto the staff, take note of their questions and have them write down a few things that they felt they needed to know but didn't get trained on.

WHAT TO DOCUMENT

A staff transition guide need not be a monumental chore, a huge book of facts and figures, dates and long written instructions. In fact, everything a new staff person needs to know should be written down somewhere anyway, with possible exception of office procedures. Here are the most important items for a new staff person to be acquainted with:

* Publicity. When publicity goes out, where it goes, how often, sample press releases.

* The Session Calendar. An outline of dates and tasks for each session, mapped out for a year, with deadlines for classes, catalog

printing, distribution, registration, and classes starting.
* Class schedules, room locations, catalog distribution points, procedures for interviewing teachers, forms for keeping track of classes class evaluations, registration materials, prices on catalog printing and how to do it, guidelines for catalog copy, and other procedures.
* Budgets and Funding. A Copy of budgets from years past, copies of proposals for money, records of registration fees and how financial records are kept, and names of key people related to funding and finances.

All of the above should be on file anyway. They are vital records on operation and procedure that will benefit the present staff as well as future staffs. Keeping things in your head may be easier in the short run, but organizations are dependent on the long run. If you write things down and put them in a file, other people will be able to know what is going on, you can compare procedures to see if you are doing the most efficient and effective method, and of course, new staff people can get a hold of the ropes quickly before the free u. fails.

In addition, you will want to tell the new person about office procedures. While writing office procedures down would be ideal, it may not be necessary. Orally, you can tell the new person how things work in the office and where important information is hidden.

There are three aspects to the ideal staff transition:

A. Going Through Files and Lists. The new staff person should go through the organization's files and lists on his or her own, with someone reasonably close at hand if questions arise.

B. Introductions and Briefing. A briefing on the history and philosophy and meeting the appropriate people.

C. Training period. The best finale is to have the person around for a week to a month to get "hands on" experience in doing some of the work.

INTRODUCTIONS AND BRIEFING.

Each new staff person should get a briefing about the organization. Start with the organization's goals, philosophy, and the gut concepts about which the free u. or learning network is all about. Talk a little about the history of the organization, and maybe even the future.

A most valuable procedure is to run mentally through a whole class session, dragging out forms and specifying details as you go along. If the person has reviewed the files already, this will make the whole thing coherent and stick mentally.

Introductions. Very few people get to do it, but introducing the new person to others related to the free u. or learning network is important. These people include funding agents, the newspaper editor, radio people, the teachers, the printer, people on the board of directors and advisory board, and others who support the program. If an old staff person introduces the new one, then the transition is smooth in their minds. If a new person walks in cold into someone's office, they will wonder if this isn't a "fly by night" organization with high turnover. Staff turnover need not be a consistently negative feature of the organization. If done properly, the new people can maintain the organization at its present level of effectiveness and continue its growth.

TRAINING PERIOD

If you are planning ahead and can anticipate when people are going to leave, then you can get someone on board before the person splits for new adventures. If you can do that, then the new staff person can work alongside the old staff member for a few weeks or even a month and get accustomed to the work and the questions that arise in the first few critical weeks of the job.

Staff transition is critical to the organization. The mere fact that people move on is not a weakness of the free u., but the ability to make that transition smoothly will determine whether the organization can make it in the long run.

514.11

TRANSITION OF ADMINISTRATIVE STAFF IN A UNIVERSITY-RELATED FREE UNIVERSITY

Judy Reilly
Baltimore Free University
Baltimore, Maryland

Spring 1978

When I came to the Baltimore Free University eight months ago, I hardly knew what a Free University was. Five intense days spent with my predecessor, Jim Case, informed and prepared me well enough to organize and sustain the free university here in Baltimore.

KEYS TO A SUCCESSFUL TRANSITION:

1. A current free university director who is willing to spend the time and energy to trace each step of operating a free university with the new staff person.
2. Writing down everything your predecessor has to say. Even though old notebooks and files might be available to guide you, it is still very important to put things down in your own writing. This becomes a great source of comfort and confidence later on.

DO NOT ASSUME THAT CERTAIN THINGS ARE SO OBVIOUS THAT YOU WILL REMEMBER THEM! YOU WON'T! WRITE EVERYTHING DOWN.

3. Take a tour of the facilities- supply closets, file drawers, xerox machines, central duplication office, etc.
4. Acquire a list of names and phone numbers of people who are vital to the free university- the printer, room scheduler, etc.
5. LEARN A TIME TABLE! It is crucial to know what the deadlines are, how long it takes to compile and print the brochure, etc.
6. If it's at all possible, try to attend a registration. Nothing-- no warning or vivid imagination-- can prepare you for the long lines, potential confusion, and seeming chaos of an in-person registration. Seeing is believing the tremendous amount of organization you will need to prepare for registration night.

You can learn a great deal in a brief and intense training period spent with your predecessor. You will obtain a grasp of the basic operations- publicity, registration, procedures, scheduling, and teacher recruitment. But realizing what you cannot learn during the training period is also important.

THE TRAINING PERIOD WILL NOT PREPARE YOU FOR:

1) Keeping all the details of running a free university in your head- remembering when and where to unlock doors, loan a.v. equipment, ironing out mix-ups, encountering a myriad of personalities. You can never absorb too much. You can never be too organized.

2) Actually being the free university director, assuming that role, gaining the confidence. NOTE: go through an entire brochure through registration and classes procedure at least once before innovating and "making your mark." It is important to understand the mechanics of the "tried and true" process before making any changes.

3) Learning the rewards of being a free university administrator as you attend classes and see the results of your efforts.

4) Learning to relax and enjoy the free university process.

Boards of Directors

Editor Summer 1978

While the articles on Advisory Boards contain more useful and detailed information on working with boards, some mention of Boards of Directors as distinct from Advisory Boards will be addressed here.

A Board of Directors is necessary for every legally incorporated organization, and thus a necessity for your free u. Without incorporation, individuals such as staff people are personally responsible for the actions of the free u. With a Board of Directors, no individuals (even the directors) are personally responsible for the free u.

Furthermore, a Board of Directors is legally responsible for the organization. It can make a decision and have it stick legally. So the Board is obviously a very vital part of the free u. and not to be taken lightly. This differs from an Advisory Board. An advisory board has no decision making powers and only provides suggestions. In some small town free u's, the advisory board is also the Board of Directors and has a dual purpose. But you should be clear for your own situation if you are talking about a Board of Directors or Advisory Board, or both.

Free U's have taken two different routes in establishing a Board of Directors. One is to have only trusted individuals close to the free u., including staff people, on the board. This allows for greater agreement on purpose and direction, especially if there is the potential for division or straying away from the free u's original purposes. The Board then can meet when needed and make decisions in a closely knit fashion. The disadvantages of a closely-knit group is that it can become too inbred or cliquish, sometimes may lack imagination, and also has little influence in public relations.

The other route is to have people on the Board who represent sectors of the community such as business, public schools, media, churches, and other elements important in gaining a good public relations image or gaining support from the rest of the community. Often powerful or influential people are asked to serve on the

Board if they are also sympathetic to the free u's goals. The advantages of this type of Board are that it provides a good tool for public relations, gives the free u. a respectable image, and provides "outside" advice and suggestions. The weakness of this type of Board is that it often is a token Board, not really making decisions, and that in a critical situation these "outside" people with ties to other parts of the community may act in a way that is contrary to the spirit or direction of the free u.

Some free u's have sought a balance between "insiders" and "outsiders". Apparently, large corporations also have Boards of Directors with insiders from the corporation and outsiders from other corporations or sectors of the business community.

A Board of Directors can be very active, only moderately active, or a token board.

If it is very active, it might meet monthly and the directors would actually help in carrying out the decisions they make. If it is moderately active, the board might meet four times a year and assume a policy making capacity, but leave the operations to the staff. If it is a token Board, it might meet only twice or even once a year, and make no major policy decisions, merely help the staff with ideas, suggestions, support and contacts.

If your Board of Directors is composed of solely "insiders", you might want to consider an Advisory Board for the public relations effect.

Advisory Boards

C. James Killacky
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Manhattan, Kansas

Fall 1977

At the Mid-west Regional Free University conference in Emporia, Kansas in March 1977, no program about advisory boards had been planned. However, as the conference proceeded it became apparent that this was a serious omission. As free universities and learning exchanges look to the future, there is a growing awareness that the need for a broader base of support than a local student government (or some similar funding group) will be essential if these organizations are to continue. At the Emporia meetings this fact became very apparent, and the purpose of this paper is to offer some suggestions on the use of advisory boards.

WHY HAVE AN ADVISORY BOARD?

1. There is no secret that in another four or five years campus enrollments everywhere will be dropping, and therefore funds available to student governments will become smaller. There is nothing to indicate that demands on these funds will be equally less, and therefore organizations like ours will need to look to broader pastures for support. One way to develop frameworks to insure such support is to develop advisory board/boards of directors for your organization.
2. Not all free u's and learning exchanges (LEX's) are moving off-campus - so it may be that these groups would like to have a totally campus based advisory board to strengthen their ties and support with students and faculty.
3. Some free u's/LEX's are independent and not related to any campus or school. An advisory board in these cases would be most helpful to work toward status and credibility for the organization in the community. In large urban areas it might be advisable to focus first on sectors before going city wide.

So, the first thing you must decide is why do you want a board?

After you have done this, you can begin to see who you would like on it. In getting to that step you need to clarify what you will tell people who will be asked to join the board.

PURPOSES OF A BOARD

When you go and ask someone to be on the board, you need to have something specific that they can be told. Here are some (not necessarily all) of the purposes for having an advisory board.

1. FOR HELP IN PLANNING: courses and projects which will be responsive to the interests and needs of those to be served.
2. FOR HELP IN PUBLIC RELATIONS: Formal and informal. Board members can and do serve as "bridges" to other groups and individuals that you may not have access to.[1] For example, if the city attorney is on your board and has a good relationship with members of the city council, this may provide you with a nice opening which otherwise might not be accessible.
3. FOR HELP IN FUNDING: from whatever local, regional, and other sources you and the board come up with for program continuation.

By having a good support board which is representative of the community you serve (campus, community or some of both) you provide continuity and stability for your organization. This is crucial, if you are looking to survive beyond the next semester.

WHO SHOULD BE ON THE BOARD?

This depends upon what it is for. In general as you are thinking of people, you should consider them in light of the three points about their ability to provide support in areas of planning, public relations, and funding. Here are some examples:

Neosho River Free School, Emporia, Kansas

NFRS is on campus at Emporia State University, but also serves the local community area population is c. 35,000. NRFS offers about 80 courses per semester and enrolls between 1500-2000 each time. The board doubles as advisory, and directors of their non-profit tax exempt corporation. It is an excellent example of a representative board:

President - a lawyer
Vice President - reporter with local newspaper
Secretary - Treasurer - Dean of Continuing Education
Members: Student body President, Student from Union Activites Council,

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[1] For a more detailed discussion of this concept see chapter on "Community Organization" in Sinnett, Killacky, et al. Crisis Services for Campus and Community: A Handbook for Volunteers, Springfield: C.C. Thomas, 1976

Chicano housewife, Assistant City Manager, Student Program Faculty Advisor, Member of School Board, Teacher from School System, County Agent Representative, Minister, Manager Chamber of Commerce.

NRFS has two half-time paid staff, a lot of volunteers and the board meets monthly and takes an active role in the affairs of the organization.

IT IS IMPORTANT TO NOTE THAT GENERALLY SPEAKING YOU WANT BOARD MEMBERS WHO WILL BE ACTIVE AND USEFUL AND THEREFORE YOU LOOK AT INDIVIDUALS AND THEIR POSITIONS, RATHER THAN JUST THE POSITIONS AS YOU SEEK MEMBERS.

COMMUNIVERSITY, Kansas City, Missouri

Similar to NRFS - except that it serves a much larger metropolitan area and its board has:

4 Students (From University of Missouri, Kansas City)
3 faculty
3 community members
1 administrator

The board meets monthly.

COMMUNITY FREE SCHOOL, Boulder, Colorado

The CFS is a large independent free university with a working board of local people: Journalist, Potter, Glass Maker, Consultant, University Bookstore Employee, Photographer, City Communications Worker, Jeweler, 4 Staff Members.

The CFS staff point out that while people with perhaps more community influence e.g. bankers, lawyers clergy, etc., are not on the board, they are presently working on adjustments to add a broader dimension. This will enhance the quality of the present group which has provided CFS with excellent service over the years.

Binghamton Learning Exchange, New York

Binghamton's claim to fame is having a super learning exchange, a large IBM plant and a branch of the State University of New York (SUNY) system. The LEX's working advisory board which is crucial to its make-up and existence is a good mix of the community :

2 IBM folks, a parapsychologist, school teacher, SUNY professor, librarian minister, Anti-Poverty worker. Notable absentees from the board are media, banking and legal representatives. However the LEX has been around long enough that if they need such services and resources they usually know where to find them easily.

UNIVERSITY FOR MAN, Manhattan, Kansas

UFM offers some 800 courses/events per year and attracts around 12,000 people. The board (of Directors) is a campus community mix:
3 professors (Kansas State University), publisher of the paper, Personnel Representative of a large factory, Kansas Secretary of Human Resources (former President of Kansas State University), Superintendent of Schools, Associate Dean of Students, Retired Civil Service Director, Artist.
The board meets formally twice a year, and does not get very involved in the day to day activities. However, there are many meetings throughout the year with individual members depending on needs at the time.

As you go about planning a board it is important to assess who should and should not be on it. For example, UFM has access to both KSU's attorney and the student attorney and therefore it is not crucial to have one on that board. NFRS - on the other hand - does not have such access and thus an attorney as president of their board fills an important and significant role in the organization.

HOW DO YOU FIND BOARD MEMBERS?

Carefully. In many areas free universities and learning exchanges are still viewed with some skepticism as products of the troublesome 60's. As you begin to think of who to put on a board and how to do it, here are some important points to consider:

1. Make sure that your prospective member will be supportive and helping, rather than a hindrance. This means knowing (or learning) something about who's who in your area.
2. When you visit - always in person - a prospective member be sure and give a detailed explanation of your organization, why you want this person, what is expected of her/him as a board member. Of course you should also make them feel like their presence is crucial to your operation. With people who are working it is essential to let them know how much time will be involved. If they beg off, then ask them for other suggestions.If they head an organization - a school board, corporation etc. - and do not want to do it, then ask if they will designate someone. Sometimes you would be well advised, if you anticipate this kind of response, to find out in advance who would be a good member from that organization and suggest the name(s) to the head.

NUMBER OF BOARD MEMBERS

The number of people on your board should generally be between 7 and 15. Less than 7 will hardly be representative of your target population and with more than 15 you will never get them all together for a meeting at the same time.

If you meet regularily, and if the board is fairly new, the establishment of a working-trust with each other will add greatly to the productivity. To this end, an occasional social gathering in an atmosphere where everyone can meet and visit informally with everyone else will help. Parties social hours, pot-luck dinners before meetings can all serve to this end, depending on local situations.

ONCE THE BOARD IS FORMED - THEN WHAT?

Each situation will differ. Some free u./lex boards meet monthly. Some semi-annually and this you will need to determine based on local needs. Here, however, are some general suggestions:

1. Do not have more than 12 meetings per year. If your members are "good" then almost inevitably they will be busy people with great time demands and too many on your part will not endear them to the cause.
2. Keeping members informed on what is happening is probably the key ingredient to having a viable group. This can be done in several ways:
    a) send letters to all members on a regular basis with minutes of meetings, updates of events and comments on future plans.
    b) have personal visits with folks as often as possible. This sounds easy but is an art which takes much learning. For example, if a board member is a very busy executive frequent visits without a specific reason may be more of a nuisance than anything else. On the other hand, a retired senior citizen may welcome such visits regularily - and at length - just to have someone to talk to. With all board members you should determine if they can be dropped in on or if prior appointments are appropriate.

HOW LONG SHOULD BOARD MEMBERS SERVE?

It is necessary that continuity be maintained, especially in student free u's/lex's whose leadership changes annually. So, board members should serve a minimum of two years. If you are establishing a new board (either advisors or directors) you should probably have an equal number of people on 2, & 3, & 4, year terms. This is not as long a time as it seems - and it will insure that everyone does not leave at once . One problem to which there is no easy answer, is what to do with the board member who turns out to be deadweight. If the opportunity presents itself, you might ask them if they want to leave; usually however you may just be stuck with them until their term of office is up and hopefully then they will leave.

HOW MUCH CONTROL SHOULD THE BOARD HAVE?

This is debatable and sometimes a highly charged emotional issue. If the organization is well staffed with people who know that they are doing, and are commited to the task, then the role of the board (advisory or directory) should be primarily as resources. In most cases board members will prefer this, as they will not be that interested in the day to day operations of the organization. HOWEVER, board members should be made very much aware, and kept informed, of who is responsible for what in day to day operations. So, if they are then put on the spot by someone they will be able to adequately respond.

A FINAL WORD (or two)

Even though free universities and learning exchanges as we know them have been around since the early 60's, they are now just coming into their own as far as significantly impacting the world of community organization and adult education is concerned. The future is bright, exciting and full of exhilarating challenges. This paper has attempted to address the important role of advisory boards in our future. However, in the final analysis, the ability, commitment and desire of each of us - as staffers - to meet these challenges will ultimately determine the furture of free universities and learning exchanges.

Volunteers

520 VOLUNTEERS

The topic of volunteers has often been a frustrating one for free universities. In the 1960's and early 1970's all free u's were basically volunteer efforts, and energy and time were abundant. But in the last few years volunteers have disappeared and concerted efforts to get and keep good volunteers have often been futile. In small towns too, where the free u. has to depend on volunteers, the turnover has been high and energy runs out.

But recently we think the tide is turning back to volunteerism again. Volunteers have always existed in society, and their potential worth is enormous. You couldn't pay enough for some valuable volunteer efforts. We think establishing a workable volunteer program is basically a matter of good practice and working with people. While the supply of volunteers may drop or go up, a free u. needs a volunteer program for several reasons. One, it provides free labor, and every free u. can use extra hands. Second, volunteers balance the "professionals" or paid staff, and help keep a good perspective to the free u. Third, volunteers are part of the community and add a sense of community. And fourth, volunteers can have valuable contacts with people in business, press and other sectors of the community.

The items in this section include:

521.01	Volunteers, by Ellie Vernon
521.07	Denver Free U. Volunteer Application
523.01	Administration of Volunteers, by Editor
523.04	Volunteer Job Description Outline
529.01	Resources for Working With Volunteers, by Editor

Volunteers

Ellie Vernon
Denver Free University
Denver, Colorado
(Interviewed by Bill Draves)

March 1978

How do you recruit volunteers?

What kinds of jobs can they do?

How much time do they take?

What about training?

Denver Free University's volunteer program began as a small effort to help out an overworked staff, and to provide a "work waiver" system so that people who could not afford DFU classes could work at DFU instead. It has since grown, in less than a year, to the point where as many as 20 people work at DFU a week, and volunteers have become so important that one-half of a staff position is devoted to working with volunteers. They contribute more than one full staff person worth of work.

Denver Free U. (DFU) is a community based, independent, fee charging free u. with a staff of only four people to handle the 17,000 registrations it will get for 1978. DFU needed more manpower. It already had a work waiver program so that people could work four hours at registration and pay for a course they could not otherwise afford. DFU found that these work waiver people were very competent, that they became excellent phone answerers with only 20 minutes of training, and that people sometimes opted for the work waiver program just to find out more about DFU.

From the success of the work waiver program, the need for more help, and a good experience with a few volunteers, DFU decided to develop a volunteer program. A staff person was assigned to work with volunteers. Ellie Vernon, the DFU staffer to work with volunteers, had no experience working with volunteers. Her main assets were enthusiasm and a willingness to learn how to manage volunteers. While the success of the DFU program can be attributed to her desire to see the program work, the techniques used and the Denver situation is not unique. Other organizations can use the same techniques and achieve a similarly successful volunteer programs.

RECRUITMENT

DFU used two recruitment techniques. The first, easiest, and cheapest way was to put a box in the registration form for people to check if they wanted to volunteer. For one session, of the 2,800 people who registered, 35-50 checked the volunteering box. From those 35-50 people, 15 eventually volunteered and did work. While this number, 15 of 2,800, is not a statistically high percentage 15 volunteers for one session is a very good number to start out with. The second way DFU recruited people was to put an advertisement in the local alternative newspaper.

INTERVIEWING, TRAINING

Next, Ellie put together a background sheet for volunteers (see sheet at end of article). The sheet was not only an application form so that DFU could find out about the potential volunteer, it also was an information sheet so that the potential volunteer could find out about DFU. The sheet told of the background of DFU, its purposes and goals, and what kinds of jobs volunteers could do. The sheet was also printed up and a pile left at registration for people to take.

Each volunteer needs to be interviewed before being placed in a job or task. In the interview, Ellie found out about the volunteer's needs, finding out about the person and trying to match the person's skills and interests with a task in DFU. "Ultimately," says Ellie, "You can place anybody. We haven't turned down a person yet." Some of the volunteer jobs were created by the volunteers themselves. A woman interested in printing did a poster for DFU, for example, even though a poster was not one of the volunteer tasks listed.

When you interview volunteers and place them in tasks, have a list of possible tasks, a short but complete training session ready, information on your organization, and any information sheets necessary (such as registration instructions, or instructions for phone answerers). You cannot be nebulous or vague with volunteers.

Training should be brief but complete. Give a short run down on the background and history of the organization, what you are trying to do, and the needed information for the specific task. Ellie recommends training volunteers individually, as they are more likely to be at the free u. for only a short period of time and have different interests and training needs. Make sure your other staff people are introduced to the volunteers. In busy times, you might want to provide name tags for people, including staff, so that communication is easier. Make the volunteer feel at home.

JOBS

There are many different kinds of jobs for volunteers to do. There are basically two kinds of jobs - routine tasks, and jobs with a great amount of freedom, responsibility, and potential. People usually prefer one or the other, so be aware of what kind of job a person wants and can do.

Here are some DFU jobs for volunteers:

1. Answering phones. For staff, answering phones is a chore. But volunteers may be bright, cheerful, and helpful. Be sure to provide a list of necessary info (teachers' names, phone numbers, most common requests, etc.).
2. Publicity. Writing stories for newspapers, putting up posters, etc. sending out public service announcements to radio and television.
3. Printing. Some people can do lay out, artwork, and help get printing done.
4. Moving things, especially for volunteers with trucks or large cars.
5. Finding space for classes.
6. Paying teachers and helping with other records.
7. Do statistical counts. Often staff members don't have time to go over registration forms and come up with helpful statistics.
8. Errands.
9. Setting up a pot luck dinner for teachers.
10. Putting up posters.
11. Working on the Mailing lists.
12. Call teachers to find out if things are going well.
13. Call teachers before the deadline to find out if there are any changes in their courses.
14. Putting-up and manning booths at fairs and festivals.
15. Sitting in on classes.
16. Doing some public relations and just talking up the free u.

In one instance, DFU had a teacher who wanted to volunteer. As he was in his 50's and rather straight looking he and DFU decided he would be an excellent person to talk to business people about DFU. He is one of the most productive of volunteers, because he can do something the staff can't, has made many contacts, and promoted the free u.

17. Editing and proofing catalog copy.
18. Doing "certificates" for volunteer teachers.
19. Registration.
20. Catalog Distribution.

WHAT TO EXPECT

Be patient and relax, says Ellie. Volunteers won't sign up and stay for years, or maybe even months, sometimes not even the whole morning. But if you can spend a little time talking with the volunteer, finding the right job, and a job that isn't overwhelming, you can get alot done.

Try to plan ahead one to two weeks what you want done. If the volunteers don't get to it, you still have time for staff to do it. Overbook your volunteers. Don't rely on one or two to do a job. Ask for about 20% more help than you actually need. Then, when people don't show up, you won't be hurting.

When people don't show up, don't get angry or turned off. Call the volunteer and make sure that they understand that their help is important. But be pleasant about it. For example, say, "Mary, I thought you were going to be in at 9 a.m. this morning. Is there another time when you could help out?" In that way the volunteer knows that his or her presence is important, and that they are welcome back.

FOLLOW UP

Follow up is always important. Make sure your volunteers get talked to from time to time. When they don't come in, call or write a post card and tell them they are important to your organization. Take time to answer their questions or just chat for a few minutes. Provide them with tasks they like. Keep in mind that menial tasks are often ones volunteers like to do. Thank them for coming each time. Have an "idea party" once in awhile for volunteers, staff, and teachers and talk about new ideas and plans that volunteers could get excited about and do.

REWARDS

Everyone needs to be rewarded in some way for the work they do.

A "thank you" is always appropriate. If there are other ways to reward people, do it. Some people may use their volunteer jobs as good recommendations for work. Write that work recommendation letter if asked. Suggest that your volunteers put down their free u. experience on a resume. List your volunteers in the catalog. And once in a while, think of something special to do for your volunteers. You may not have gold watches to pass out, but there are other ways. Ellie sends out Christmas cards to every volunteer who has worked during the previous year. It takes awhile, but the return is well worth it. The volunteers will appreciate it and will come back again.

Volunteers stimulate the organization in many ways. They help out with chores; they develop positions (such as publicity chairperson head); they have ideas; they provide the free u. with contacts and introduce other people; they "talk up" the free u. even after they leave.

DEVELOPING A VOLUNTEER PROGRAM

Keep these items in mind when developing a volunteer program:

I. Train yourself. Contact the United Way, Voluntary Action Center, or other organization for advice. Read Marlene Wilson's Volunteer Management.

II. Design a volunteer plan. Map out jobs to do, training and flyers.

III. Allot appropriate staff time to working with volunteers.

IV. When you are ready, take a deep breath, get set to meet some interesting people, and go with it.

581.06

VOLUNTEERING

- the whys, whens, hows, and general wherewithalls

BACKGROUND. THE DENVER FREE UNIVERSITY's beginnings are rooted in volunteerism. One of the most significant contributions of volunteers has been the time and energy given by volunteer teachers. Through their past and ocntinued generosity the DFU has grown from serving 200 students with an offering of 45 courses in 1969 to presently serving 2,500 students per term with an offering of almost 400 courses. The DFU began as a response to a community need and in order for the DFU to continue this tradition of a community-responsive organization, community input in the organization is greatly needed, not only in the area of teaching, but also in the administration of the DFU program. Community involvement is essential to retaining the uniquely democratic, open and flexible environment of the DFU. To facilitate the DFU in achieving this, the staff is directing energy toward encouraging and enabling volunteer involvement in the form of a VOLUNTEER PROGRAM specifically encompassing any areas of volunteer involvement in the DFU other than teaching.

THE GOALS OF THE VOLUNTEER PROGRAM are to support the DFU in achieving its goals by improving and expanding the services the DFU offers. The purposes of the DFU are stated below:

> PURPOSES OF THE CORPORATION (from the DFU Bylaws, approved Spring 1977) Among the purposes of the Corporation are to engage in the business of conducting and operating an institution of instruction committed to a curriculum concerned with creative education and exploration of the world around us, and designed to meet the needs of the community in which it exists . . . Further purposes of which the Corporation is mindful and seeks to fulfill are (1) to exist as a network to be used by the community to exchange information; (2) to encourage experimentation with techniques of education, continually seeking alternatives which might be more desireable than those commonly available; (3) to seek to create a comfortable but stimulating atmosphere for interaction between people in the community; and (4) to recruit people who want to share knowledge or skills and seek to connect them with people who want to learn at the lowest cost in time, paperwork and money possible.

There are two types of VOLUNTEER JOB OPTIONS:

- OPEN-ENDED PROJECTS which include dreams of ours and/or dreams of yours that have not been pursued, e.g., special DFU programs for segments of the population we presently are not reaching, expanding services to teachers, students, establishing a mid-term, creating a portable DFU display, improving our physical plant...
- ROUTINE TASKS which need to be accomplished to maintain our orogram as it has been established, e.g., production and distribution of the catalog telephoning, filing, typing, processing student registrations, scheduling classes . . .

IF YOUR ARE INTERESTED IN PARTICIPATING IN THE VOLUNTEER PROGRAM and/or would like additional information, please complete the application form on the reverse side of this information sheet and return it to the DFU Office. 1122 E. 17th Avenue (Box 18455), Denver 80218. (832-6688)

521.07

** DFU VOLUNTEER APPLICATION **

NAME ______________________________ PHONE __________ (home)

ADDRESS ______________________________ __________ (work)

______________________________ (zip) __________

1. Previous Work Experience: ______________________________

____

2. Education and Special Training: ______________________________

____

3. Special Skills, Interests: ______________________________

____

4. How did you become interested in volunteering? ______________________________

____

5. What contact have you had with the DFU (student, teacher, other?) and what kind of experience has this been for you (enjoyable, frustrating, challenging)? ______________________________

____

____

____

6. What kind of time commitment are you able to make to the DFU?

_____ uncertain at this time

_____ hrs/wk _____hrs/month for a period of _____ months

7. When would you be available to volunteer? _____ evenings _____ days

_____ weekends

8. Do you have other responsibilities, such as family, job or transportation which might affect this commitment? (if so please specify) ______________________________

____

____

9. What is most important to you in a volunteer job? ______________________________

____

____

Today's Date ____________________

Administration of Volunteers

Editor Spring 1977

The following is a rather academic outline of different aspects of the administration of volunteers in free u. settings.

In 1832 de Tocqueville observed that Americans formed a great many associations for a great many purposes and he admired the American's skill in getting people to voluntarily pursue a common goal. In 1974 the director of AFL-CIO Community Services, Leo Perlis, wrote that "to downgrade and condemn the volunteer is to downgrade our best instincts and condemn our free society. Can there be a humane society without volunteers? Can there be a democratic society without voluntary action? Can there be a free society without voluntarism? I think not."

Here is an outline of some things to consider in administering volunteers:

A. JOB DESIGN

1. You need job design, don't be vague with volunteers. Have a list of jobs to be done, and how the volunteers will participate in the organization.
2. The job design should not be inflexible. Match volunteer interests and skills with interests and needs of the free u.
3. Kinds of Jobs.
   a. most responsible jobs
      (1) areas of responsibility, not duties
      (2) encourage creativity
      (3) define skills and abilities
      Example: public chairperson; fundraiser; treasurer
   b. less responsible
      (1) task fairly well spelled out
      (2) specifics fairly well worked out
      (3) some creativity
      (4) defined qualifications and goals
      Example: class leaders; trainers;

c. least responsible
  (1) very specific tasks
  (2) deadlines, procedures all spelled out
  (3) close supervision
  (4) define task, qualifications usually not important
      Examples: distribution of class catalogs, answer phones, registration

B. JOB DESCRIPTION

1. title or position
2. responsible to (person)
3. area of responsibility/duties/tasks
4. length of commitment
5. time required
6. qualifications
7. comments
8. training

The description should not be elaborate and complicated but it should be precise and concise.

C. RECRUITMENT

The best recruitment is a good volunteer program and meaningful jobs, according to Marlene Wilson

1. Do specific, rather than general recruitment (ask for people to fill certain jobs, not just "we need volunteers")
   a. choose your audiences
   b. detail the skills you need and look for those
   c. be specific and honest (not too gimmicky)
2. Develop a year round recruitment plan, don't just make a plea for help when you get into trouble
3. Use a voluntary action center, RSVP (older citizen volunteers, student intern programs, and other agencies in recruiting)
4. Invite people to respond. Say, "Here's an opportunity to..." rather than "you ought to..."
5. Be enthusiastic
6. Be an equal opportunity employer -- allow everyone to volunteer.

D. THE INTERVIEW

1. The interview is not just a casual chat, it is important to find out what the potential volunteer wants (his/her motivations) and to match up the volunteers interests with your free u's needs.
2. Asking questions. Direct questions tend to put people on the defensive, often don't tell you much, and prevent trust from

forming. Direct questions are "How old are you?" "Are you married?" Indirect questions bring out more information, create a trust between you and the volunteer, and encourage the volunteer. Some indirect questions are: "Tell me about your hobbies." "What do you like to do most?"

3. Sample questions.

What have you enjoyed most in previous volunteer assignments? Least?
What kind of people do you work with best as co-workers?
What would you consider to be the ideal volunteer job for you?
What things have you done that have given you the greatest satisfaction?
Why are you interested in doing volunteer work?
What do you like to do with your leisure time?
What makes you really angry?
Tell me about your family.
Describe your temperment.

4. The American Management Association identifies the most common errors made by interviewers in industry as being:

a. asking leading questions
b. making decisions too early in the interview
c. following a stereotype pattern of interviewing, without recognition of individual differences
d. lacking knowledge of precise job requirements
e. letting pressure of duties shorten the interview time
f. failing to direct the interview and thereby wasting time
g. doing more talking than they should
h. not knowing what to look for
i. tending to be overly influenced by individual factors rather than considering the person as a whole.
j. lacking skill in asking questions and in probing
k. not following up on placements to see if performance bears out your judgement
l. failing to describe the job and organization in sufficient detail

MOST FREQUENT - judging the applicant on personality, overlooking other important factors.

5. THREE CONCERNS EXPRESSED BY VOLUNTEERS

1. That their work will be a waste of time;
2. Their skills and talents will not be utilized appropriately;
3. That they will be placed in jobs for which they are not suited.

VOLUNTEER JOB DESCRIPTION

1. Title or Position

2. Responsible to:

3. Area of Responsibility/Duties/Tasks

4. Length of Commitment

5. Time Required

6. Qualifications

7. Comments

8. Training

Resources for Working with Volunteers

Editor Spring 1978

1. *The Effective Management of Volunteer Programs*, by Marlene Wilson. This book is so current, concise and excellent that it deserves a very high recommendation. Chapters include the "new volunteerism," "managing volunteer", designing volunteer jobs, why people volunteer, and working with staff, among others. It is well worth the $5.00 price. Order from Volunteer Management Associates, 279 South Cedar Brook Road, Boulder, Colorado 80302.

2. The National Center for Voluntary Action, 1625 Massachusetts Avenue N.W., Washington, D.C. 20036, (202) 797-7800. The Center has a Volunteer Consultant Network to get in-person help; does publications including a journal; provides kits of information; and other organizations with the same problem or resource.

3. ACTION, the U.S. Government office that handles Peace Corps and VISTA, has many resources for volunteers. They publish a journal called Synergist, available for free at last count. Write: ACTION 806 Connecticut Avenue, NW, Washington, D.C. 20525.

4. *Working with Volunteers*, by the Adult Education Association. While it is 22 years old, this pamphlet offers some basic sound advise in a handy form. Order from Adult Education Association, 1225 Nineteenth Street, N.W., Washington, D.C. 20036.

5. Consult with local agencies, including United Way, local center for voluntary action, Retired Senior Volunteer Program (RSVP).

6. Call or write the other free u's. Some doing a volunteer program as of this writing (summer 1978) are Denver Free University and Wichita Free University.

7. Check out your local library for other books on volunteerism. Some of the better ones are: *Volunteer Training and Development*, by Anne Stenzel and Helen Feeney; *Volunteers: Today; Finding, Training and Working with Them*, by Harriet Naylor; *The Volunteer Community Creative Use of Human Resources* by Eva Schindler-Rainman and Ronald Lippitt.

Working with Teachers

530 WORKING WITH TEACHERS

Section 420 - Recruiting Teachers, dealt with getting teachers and briefing them before the class begins. This section is concerned with the ongoing relationship and interaction with teachers - while they are teaching, as they become more interested in the free u., and even after the class session is over.

Most of the effort with teachers in free u's at present seems to be exerted in just getting people to teach and lining up the course description and logistics. But the potential of working with teachers after they have begun to teach is great, and should be a topic of great interest in the future.

Most of the problems and concerns in working with teachers seems to have been centered around mechanical problems for a specific situation or free u., thus there has been few overall questions that can be identified.

The items in this section are:

530.01 Working With Teachers, Editor
530.11 Administration of the Volunteer Teacher, Editor
531.01 Teacher Workship materials, Denver Free University
532.01 Teacher Newsletter

Working With Teachers

Editor Spring 1978

At present, there appears to be five different kinds of interest areas in dealing with teachers. They are:

1. Teacher Training
2. Social Cohesion
3. Dealing with Mechanics
4. Teachers as a Force for Community and Creativity
5. Communication

Communication. Probably the most important aspect of working with teachers, and the thread that runs through the other concerns, is communication with teachers. A teacher needs to feel that s/he can get in touch with the free u. whenever s/he has to. The free u. ought to check up on teachers and make sure things are going well and that teachers are satisfied with what they are doing. And continued communication through out the session and beyond provides a framework for teachers to come up with ideas, suggestions, and become more active in the free u.

Some ways to stay in touch with teachers are:

- calling them by phone sometime during the class session
- a teacher newsletter (see Boulder's example in this section)
- putting former teachers on your mailing lists for possible future contacts.

Teacher Training. Even though you may have briefed prospective teachers before the class session, some may be weak in this skill area. Before you throw them out, it might be worth the while to provide them with some more training materials in teaching adults. The Denver Free U's "Teacher Workshop Materials", in this section, are an excellent tool for doing this. Using past teachers to lead the sessions is a good idea.

Social Cohesion. Teachers need to feel a part of the organization, a warm part of the group, not just an individual stuck out in the suburbs teaching an isolated class. So making teachers feel good about being with the free u. is important. It makes them want to teach again, it is reflected in the class with the participants,and makes your job easier too. A party, get togethers, picnics, informal raps in the office and other pleasant experiences are good for them and good for you.

Dealing with Mechanics. A headache area with teachers seems to be just the details of finding classroom space, or getting materials xeroxed, or teachers getting sick, or teachers wanting more money for teaching. But unlike the injurious areas of publicity or funding, these headaches don't seem to be fatal, and there has been little pattern discerned so that they are difficult to deal with except on an individual basis.

Teachers as a Force for Community and Creativity. It is quite evident that teachers in free u's are underutilized. But then, so are volunteers, participants and your board members. There are many exciting possibilities for further adventure, but free u's are presently restricted by limited resources.

This is an area for future expansion as free u's hone down the essentials of running a class session and writing the paycheck. When the basics have been mastered, the ideas can flow forth. Teachers can be used as a force for community in the free u. They can help out in numerous ways, serve as volunteers, head up committees to help develop the free u., talk to people in the media for you, make connections with civic leaders, and give speeches at luncheons and mention the free u.

Your teachers can be a continual source of publicity and good public relations for the free u. They are an excellent source for newspaper articles, radio and television interviews.

One of the joyous and popular aspects of the free u. is that it isn't just another classroom experience. It is people interacting with people. And your teachers can be a key element in fostering this kind of atmosphere and activity.

And secondly, your teachers don't just think and teach two hours a week. They are on the cutting edge of knowledge, sometimes doing research, sometimes coming up with inventions, sometimes writing, sometimes thinking up new ideas, sometimes starting projects. A good many free u. teachers are dreamers and poets of life. They differ from idle dreamers in that they are putting into practice their ideas and experiences. There may be forming outside of the established school system a whole network of highly skilled, highly talented individuals creating, working and teaching. The free u. can tap this enormous wealth of talent and knowledge for new projects, teaching new classes, tackling old problems, or any other numerous ideas for new programs and reaching new people.

In addition to offering a set number of classes for people, free u's have an amazing potential for stimulating other events and programs, and your teachers can be the main source of this inspiration. Maybe someday a new way to use solar energy will come out of a free u. class; or a free u. teacher will invent a new engine; or a free u. will develop a way to involve a great many elderly citizens in learning. As free u's move farther away from being "fringe joy rides" and closer to being serious educational organizations where some great ideas are produced and some constructive projects are evolved, this kind of thinking will become more familiar.

Teacher Workshop Materials

The Denver Free University has put together an excellent teacher workshop materials kit, which is put together into a separate notebook and distributed to teachers. The materials were primarily written by John Hand, Susan Spragg, and Candance Cunningham, and we appreciate their willingness to share them here.

Parts of the materials clipped from books and published items by authors outside of the free u. world are not included here. The complete table of contents for the materials are given below, and excerpts from the materials follow :

TEACHER WORKSHOP

DENVER FREE UNIVERSITY
SUSAN E. SPRAGG & TRACY L. DUNNING

TABLE OF CONTENTS

Frequently Heard Student Complaints
Class Directory
"Patterns for Lifelong Learner" by Theodore Hesburgh
"How Adults Learn" by J.R. Kidd
"The Adults' Learning Project" by Allen Tough
Thoughts on the Future and Education
Problems Teachers Fear
Relating Methods to Objectives
Laws of Learning
Course Planning Made "Easy"
Course Planning Worksheet
Individual Session Planning Worksheets
First Impressions
Keeping Interest
Creating and Maintaining the Group
Getting Information Across
Some Problems
Agreements - An Example
Do Something Different!

FREQUENTLY HEARD STUDENT COMPLAINTS

"The class started out just fine, but about halfway through people started dropping out which made the teacher feel discouraged. The last half of the course just fizzeled out."

"We came the first night and the teacher just didn't seem very prepared. She just asked us what we wanted to do and she showed us some of her work. We needed some structure and some guidelines, but she was so scattered that we never got any."

"The teacher just sat up there and droned on and on, telling stories about his own life. I think he just wanted an audience to talk to."

"She just bombarded us with facts. Most of us couldn't remember any of them by the time the class was over. It was all too technical."

"Two people dominated all of the discussions. The rest of us just sat there unable to get a word in."

"The teacher was only interested in having us see the subject from his point of view. Other views were not welcomed."

"I never knew what her main point was."

"He said just about everything he had to say in the first two weeks and the rest of the sessions were just repetitions. I dropped out halfway through because I'd already heard it all."

"I never got to know any of the other people in the class."

"When the new group joined the class the next term, we old students just hung together and so did the new ones. The teacher didn't seem to know whether to go on with new stuff for us or to go back to the beginning for the new kids. As it turned out, he didn't satisfy either group and the class fell apart."

© John Hand, June, 1977

DO SOMETHING DIFFERENT!

Instead of just lecturing:

Create an environment.

Make a gesture to the world!

Do a project.

Conduct class research.

Sponsor a public debate.

Do a mural for the City and County Building.

Drop in on a City Council Meeting.

Prepare a class editorial for the Rocky Mountain News.

Create a display case at the Auraria Higher Education Complex.

Have a potluck dinner.

Publish a book of class work.

Create a piece of guerilla theater.

Call the TV stations to cover a class event.

Bring an important modern artist to town for a program.

Find a place to get hands on experience.

Make a class slide show, radio play, or video program.

Consider apprenticeships, tutorials, and mentoring.

Take a class trip.

Get together with another class and do an interdisciplinary project.

Play, love, have fun!

© John Hand, June , 1977

531.04

COURSE PLANNING MADE "EASY"

STEP 1: Establish end goals/objectives.

a.

b.

c.

d.

e.

f.

Include your own personal goals:

STEP 2: List behaviors which would indicate students achieved goals.

a.

b.

c.

d.

e.

f.

STEP 3: Divide period in correct number of sessions. Divide skills/material leading to behaviors into the sessions. Be sure growth is progressive and achieved by end of course. These can be used for evaluation by teacher and students to determine progress made.

Begin End

STEP 4: Transfer general outline to Course Planning Worksheet adding ideas.

STEP 5: Use "Individual Session Planning Worksheet" to detail each session with major points, techniques, time schedule, and any other bright ideas.

Dunning, Denver Free University, 9/77

COURSE PLANNING WORKSHEET

Opening Session

Week 2

Week 3

Week 4

Week 5

Week 6

Week 7

Week 8

Project Ideas:

Socializing Ideas:

Evaluation Ideas:

531.06

INDIVIDUAL SESSION PLANNING WORKSHEET

Session:________________

Major goal	time	Most important points to get across	Teaching techniques to use

Session:____________

Major goal	time	Most important points to get across	Teaching techniques to use

531.07

1/16/77

PROBLEMS TEACHERS FEAR

1. I'm afraid there will be too much of a social scene in the class--people picking each other up.

2. How do we give a good class to *all* the students when they come with such different levels of background?

3. What do we do about drop outs?

4. How do we lower the level of competition among class members?

5. What about the truly disruptive student?

6. What do we do about the student who monopolizes class discussion time?

7. How do we direct the course to the student's needs--not just tell them what *we* think they want to hear?

8. What do you do when students ask a question that you can't answer?

9. How do you deal with students who are negative and cynical?

10. How do we improve our course description?

11. How do we give criticism to students without shutting them down?

12. How do we get beyond didactic teaching? (lecturing, preaching)

13. How can we get students to accept making mistakes as a necessary part of the learning process?

14. What do we do with students who have interest in a subject but have no resources (piano students who don't have a piano, photography students without a camera?)

15. How do we counsel students about the workings of DFU?--things like how to get a refund, and what kinds of materials or help a class can get from the administration.

16. How do you keep the class on the point?

17. How do we keep the students going after the course finishes? (Taking other courses, or following up in some way?)

First Impressions

PHYSICAL ATMOSPHERE

- If possible, check out your classroom before the class begins. The lighting texture (window and floor covering), color, size, arrangement of chairs, etc. can help create an atmopsphere of distance or closeness between student and teacher and student and student, a sense of formality or informality, or a student/teacher versus a co-learner atmosphere.

- Often you will not have control over many of these elements of the room but usually you can move chairs around to create a less formal setting, put the lectern in the corner, etc., all of which helps to create the informal atmosphere which encourages student participation.

- If you are planning to use the blackboard, check for chalk and erasers.

FOR OPENERS

- To avoid the awkwardness of the first few minutes of the first session when half the class has arrived and the rest are straggling in, put the students in groups of three or four to meet each other.

- Care and Comfort: Start sessions with a minute or two of "care and comfort" making sure every one knows where the bathrooms are, that everyone has a ride home, where the coke machine is, if anyone needs to move so they can hear or get out of a cold draft--this keeps people from worrying about those kinds of details during class and gives them the space and place to bring up other pressing concerns, make announcements to the rest of the group, etc.

- Class Expectations: Ask the students briefly to tell you their expectations of the class. This will give you a feel for who the people are that make up the group and will help you readjust the direction of the class if you are badly off target.

- Census Taking: Ask people to raise hands in response to three or four quick questions. How many have had a class in X before? How many have studied it on their own? How many have tried to teach it to others? This will give you other ideas about the composition of the group and give each student a better sense of the group.

- Names: Learning each others' names is important in developing a sense of group among your students.

  Go around the class having each person introduce themselves and possibly giving some specific piece of information about themselves and then naming the people that came before him or her.

  Expanded name tags: Give each person a 5 x 7 card and have them put their name in the middle. In various parts of the card ask them to answer specific questions. For example, in the lower right write, in a couple words, what you like about yourself, in the lower left what you would like to change, in the upper middle list three things you enjoy doing, etc. Then ask people to mill around the room reading each other's card.

  Get a list of names and addresses of participants for each student. If you have the use of a ditto machine, have students put their names and addresses on a ditto master and run it off. Or have students prepare a class roster as part of the initial getting acquainted exercise.

WHAT YOU'RE SAYING ABOUT YOURSELF

- Students are usually interested in who the teacher is so a little information about who you are and why you are teaching the course is interesting and helps break through teacher/student barriers.

- How and where you sit, stand and move around the room should vary with the size of the class, the content of the course and your personal style of teaching. Think about the difference between standing behind a lectern, sitting in a circle with the students and sitting on the edge of a table in front of the room jumping up occasionally to write on the board or walk to the other side of the room.

- Knowing the names of the students not only helps in getting discussions going, bringing quiet or shy people into things but it also helps in making each person feel that s/he is important.

© Susan Spragg Jones, 1977

Keeping their Interest

HIGH IMPACT FIRST SESSION

Involve the students in an experience right off the bat. Don't tell them what the course is about, show them.

Yoga: Have them do some stretches for about ten minutes before even doing the introduction.

Literature: Read one of the author's short stories aloud with dramatic interpretation at the beginning of the first session (create a mood).

Teacher Training: Play a guerilla theater skit--boring teacher and dissatisfied student.

BUILD ANTICIPATION

If students are given a teaser about the next session--what to expect, what to prepare for, what to read in advance--they will have a greater sense of anticipation and excitement about coming to the next class.

If you end a session just before a problem is solved, members will think about it more during the week than if you end the class after the problem is solved. And they will want to come back to learn the answer.

BETWEEN CLASSES

Encourage a student that wants to explore the subject at home. Suggest promising areas of search, of reading.

Give research assignments to various students each week and ask them to bring their findings to the next meeting.

Pair students and have them make contracts with each other about what they will accomplish during the week and have them phone each other during the week.

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Getting the Information Across

INFORMED DISCUSSION

Hand out mimeographed sheets at the beginning of the class. Have some of the paragraphs read aloud by different students. Others should be read silently with the request that they analyze what is being said. Then begin a class discussion.

SYMPOSIUM

Ask two or more students to talk briefly on different phases or from different perspectives on the same topic. Follow this with a discussion or question period. This technique introduces a wide variety of experiences and knowledge of the subject and if the speakers are well chosen, will hold the interest of the group by the change of voices and breaking up of the time span.

SOCRATIC METHOD

Ask guided questions of your class. Don't be too quick to accept an answer. Use problems, riddles and twisted endings to stories. Try to help students wake up their thinking powers.

What is the writer really saying?

How does this fit with what we talked about last week?

How is this statement significant?

What do you think is going on between the lines of this discussion?

What clues does this piece of art give us about the artist?

BUZZ GROUP

Divide students into small groups of four or five. Give them a topic to discuss and set a relatively short length of time (five to fifteen minutes) to discuss. Have someone take notes and report them back to the class. Follow-up with a full class-discussion of the reports.

A TIP

Keep major points down to two or three a session--don't cram too much into a session; nobody will remember it.

Some Problems

TIME

Start the class on time--don't reward latecomers by waiting for them.

Have your warm fuzzlies (interpersonal stroking) exercises at the beginning of a session so that latecomers miss it.

Stay on your time track by explaining your agenda at the beginning of a session and having one class member be a "sergeant at arms" and hold you to your schedule.

Get a sense of who can linger for a chat after class and who has to rush off.

PARTICIPATION

The shy student may just need a little more time to feel comfortable in the group.

People who sit quietly may actually have a lot to say. A question directed specifically to them often will get them started. "Sally, what do you think about the issue?"

When a few people dominate class discussion, break into buzz groups and lump the talkative people into the same group. Less active participants which find it easier to talk in their groups.

If one persons persists in dominating the conversation you can break into his/her monologue with a question addressed to someone else on the subject or pick up on a point in the speaker's line of thought and ask another member of the class what they though of the idea. You may need to break in and with a smile say "excuse me, John, I'd like to hear from Jim . . ." Finally, people in a group tend to talk to people directly across from them--if the over talkative person is addressing their comments to you, sit beside them.

If in group discussions, all statements and questions are directed to you, rather than to the group itself, you may be overcontrolling. Be sure your questions are real questions, not quiz questions of the "guess what I'm thinking" kind, through questions that come to you back into the group.

MERGING OLD STUDENTS WITH NEW ONES

You may want to divide the old students from the new ones or assign a mentor from among the old students to each new student.

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FREE SCHOOL MOVING!

The Free School will have a new address after Christmas! Everyone's excited about the new building, at the corner of Balsam and Broadway. We're sure you're going to appreciate the new building as much as we do! The new Free School building has:

- two beautiful dance floors
- large, professional kitchen
- comfortable, carpeted classrooms
- easy to find location across the street from community hospital
- computer center (see story below)
- plus its on a bus line!

We need help moving the Free School! If you can volunteer some physical labor the week between Christmas and New Years it would be greatly appreciated! We also need money (as usual): The $4,000 damage deposit, along with moving expenses, have made the Free School's budget squeeky tite! We still need some stuff to furnish the building, but can't afford to buy it. Can you help? Chairs, pillows, cushions, tables, kitchen utensils, barres, mirrors, or money would all be useful donations. Look around your house and see what you can spare!

SERVICES

The Free School staff is now looking for ways to help make teaching at the Free School more enjoyable. The ideal free school functions as a catalyst for bringing interesting people and ideas together in a spontaneous atmosphere, as a springboard for projects and ideas which need a little support to get started. The Free School exists to serve, and to help serve teachers, we're starting a couple of new services.

The Teachers'Lounge in the new building, for example, will be a place for free school teachers to post messages, talk, rest, leave parcels or equipment, or just hang out.

Also, there's the Teacher's Mail. Anyone teaching a free school class can send anything to all other teachers, and the free school will pick up the postage! In other words, you can send your junk mail to all other free school teachers! There are two restrictions: you must provide the thing to be mailed, at least 200 of them, and no commercial material will be allowed.

The Teacher Newsletter will be an occasional event aimed at/for you. If you have short announcements of events, parties, or material you think would be of interest to other free school teachers, we'd be glad to stick it in here.

Suggestions. "Why don't you hame suggestion box", someone asked? "Why don't you say it out loud", we responded. The debate rages. Do you have a good idea for the free school? The staff and board always need good ideas, and suggestions from you, the most valuable part of the free school, are desperately needed. You can drop off your suggestion informally by telling a staff or board member, or you can send it annonomously to the office through the U.S. Mail. In either case, your good ideas are our good luck! Discuss it with your classes, and see what you can come up with.

COMPUTER?

Generous donations from some friends of the Free School, along with a little help from National State Bank, has enabled the Free School to get a microcomputer system for office, class, and private use.

The Alphamicro 100 computer system will eventually be used for registration, bookkeeping, typesetting, information referral, mailing lists, and, of course, computer games. At first, however, it will be used primarily for teaching computer language classes.

There will be a computer room with four terminals, plus two more terminals in the office. Once we get up and running we will invite you all in to play with it. You probably won't notice any immediate effect of the computer around the Free School, but it eventually will make the handling of information much easier for the staff, limiting the error factor greatly!

January Course Deadline is Nov. 1. Courses received after that date get a lower scheduling priority. Catalog out December 15. Classes begin late in January.

March course deadline is January 10.

TEACHER NEWSLETTER

Finances

540 FINANCES

As free universities seek to become permanent and stable organizations, the issue of finances become more central. Where and how to get money, and how to spend it, can be critical to the free u's viability. While there is no one answer to finances, there are several sets of answers developing, depending on each free u's own individual situation.

The items in this section are:

541.01 Planning a Financial System, Editor
542.01 Budgets, Editor
  542.11 Sample Budget, Indianapolis Free U.
  542.12 Sample Budget, Rooks Co. Community Education
  542.13 Sample Budget, Toronto Skills Exchange
543.01 Registration Fees, by Dennis DuBe
544.01 Money from Affiliated Organizations, Editor
  544.11 Student Government Budget Project, Neosho River Free School
  544.13 SG Relations, Hamden Baskin
545.01 Local Sources of Funds, by Chris Troxel
546.01 Fundraising, by Editor
  546.11 Need Quick Cash? by Philadelphia Clearinghouse
  546.12 The Story of a Cookbook, by Philadelphia Clearinghouse
  546.21 Crafts Fairs, by Sherry Pastor and Barbar Sexton
  546.31 Fundraising Letters by Everett Neal
547.01 Grants and Contracts, by Editor
  547.11 Sources of Grants, by Editor
549.01 Resources, by Editor

Planning a Financial System

Editor Summer 1978

The first step in developing a stable income is to plan your financial system. How will you get your income, from what sources, and how much do you need?

Here are some things to think about.

- What kind of free university do you want to have? One independent or reliant on an institution, or part of another organization?
- Who will your participants be and what kinds of financial resources do they have? (For instance, if most of your participants are working people, they probably will have money to pay for registration fees.)
- What kind of income will provide a stable and long term support for the organization? For example, if you now have or wish to get a grant, that is a very short term source of funding. Few organizations can survive just on grants.
- How large do you want to become? Roughly, 1,000 participants, or 10,000? A volunteer staff, or a paid staff? In just one part of town or a whole area? A budget of less than $1,000, or $10,000 or $100,000?

Take three parameters - (1) free u. structure, (2) the size you want to be, and (3) your planned budget. Then match those three answers with a fourth consideration - potential sources of income. The major sources of funds for free universities are:

A. Registration fees.
B. Student Government Funding/ Affiliated Organizations
C. Local Community Sources of Funding
D. Fundraising Activities
E. Large Non-Local grants or contracts

By matching your planned free u. with the best source or sources of funding, you can quickly narrow down your choices and come up with the most likely sources of money for your organization. Mis-matching can then be avoided. Mis-matching is picking out a source of funds that just doesn't match your situation. For instance, a new, young free u. will not be able to apply for large non-local grants or contracts, which are almost always given to organizations with an established credibility and track record. Or, if you want to be a large independent free u. with a paid staff, you will not be able to raise most of your funds from sales and benefits.

Following is a chart that delineates the three characteristics of your free u. and the likely sources of income.

From the chart, you should be able to pick out the most likely sources of funding from those sources to which there is a 'yes' to all of your characteristics.

LIKELIHOOD OF FUNDING

Characteristics	Fees	Aff. Org	Local	Fundraise	Non-local
Structure					
University	yes	yes	yes	yes	if establ.
Community Agency	yes	yes	yes	yes	if establ.
Independent	yes	no	yes	some	if establ.
Size					
1,000 or fewer	no *	yes	no	yes	no
1,000 - 5,000	yes	yes	yes	small	unlikely
5,000 & over	yes	with effort	yes +	some	yes
Budget					
$0,000 - $ 4,000 (Volunteer effort)	no *	no	with effort	yes	no
$4,000 - $15,000 (Part-time or 1pd)	yes	yes	yes	yes	not usually
$15,000 - over (More than 1 pd)	yes	partial	more needed	some	yes

(Your most likely sources of funding will be those categories for which there is a 'yes' in all of your three categories. * are unlikely situations + are categories where more sources are likely .)

EXAMPLE: Your are an (1) Independent, (2) 1,00-5,000 size, and (3) $4,000-$15,000 budget free u., From the chart-

Independents can use fees - local sources-partial fundraising and non-local if established.

1,000 - 5,000 can use fees, affiliated org. local and partial fundraising

$4,000 - $15,000 can use fees, affiliated org. - local funds - fundraising

From that, one can surmise that the best bets are: fees, local sources, and fundraising for part of the budget.

The important aspect of planning for your financial system is to have a plan for where you want to be in the future, regardless of how you operate at present. By knowing what kind of free university you want, and what you hope to be in the future, you can then better select your sources of funding.

Budgets

Editor Summer 1978

Most people spend money according to how much they have. In running a free u., it is just the opposite. Before you go out and get your income, you need to know how much you will spend. Thus, the second step in gaining financial stability after planning your financial system is to write your next year's budget. By determining what you will need to run the free university, you can better plan how to get that income.

The first half of your budget is your expenses. The budget is just an estimate for the coming year, but it is a reasonable estimate. Major categories for free u's are:

Staff Salaries
Fringe Benefits
Office rent
Telephone
Printing Catalogs
Postage
Insurance
Travel and Conferences
Miscellaneous
Advertising

As you proceed through the year, compare your actual expenses to your budget. Are you overspending or underspending? Can you cut down in certain areas, get office space for free, or do without some expenses? If a category is underspent can you use that money for some other expense?

The second part of your budget should be potential sources of income. Again, these are only estimates, and you will want to check up on your progress as you go through the year. But if you know you are ahead on income or behind on income you can better plan whether or not to cut down on expenses or develop new plans. Your total income should be the same as the total for your expenses.

Sources of income are:

A. Registration Fees
B. Money from affiliated organizations
C. Local Sources of Support
D. Fundraising events
E. Non-local grants and contracts

For example, a budget for a small free u. of 1,000 participants with a half time paid coordinator and a donated office, might look like the following:

EXPENSES

Staff Salaries	$4,000
Fringe Benefits(at 10%)	400
Office rent	donated
Telephone ($8/month)	96
Office Supplies	300
Printing Catalogs	1,000
Postage	100
Insurance	Not needed
Travel and Conferences	300
Miscellaneous (typewriter)	200
TOTAL	$6,396

INCOME

Registration Fees (1,000 X $3)	$3,000
Affiliated organization	not applicable
Local Sources of Support	
City Government	1,500
United Way	1,500
Fundraising Events	
Arts and Crafts Sale	400
Non-Local Grants	None
TOTAL	$6,400

Following are several examples of free university budgets.

1978 Free University Budget

Sample Budget

Executive Director		$9,000
Public Relations Specialist		$8,808
Graphic Arts Specialist		$8,808
Course Developer		$8,808
Part Time Staff		$8,000
Salary Sub Total	$43,424	
Printing (6 Catalogs - 40,000 copies per term)		$8,000
Other Printing (posters, forms, promotion, etc.)		$1,000
Artwork and Photography		$1,500
Typesetting ($38/page x 16 to 20pp x 6 terms)		$4,000
Postage and Distribution ($.032 x 35,000+x 6)		$7,000
Advertising		$ 450
Permits		$ 50
Rent		$13,600
Transportation		$1,000
Office Supplies and Classroom Supplies		$2,000
Insurance ($1 million liability policy)		$ 800
Hospitalization		$1,000
Miscellaneous		$2,000
TOTAL		$85,824

6

542.12

Sample Budget

ROOKS COUNTY COMMUNITY EDUCATION

Staff- ½ Time Paid Coordinator	$3,000.00
Fringe Benefits	300.00
Printing (Three catalogs)	1,000.00
Office Supplies, postage, etc.	300.00
Rent (In-kind)	00
Phone (In-kind)	00
TOTAL	$ 4,600.00

INCOME	
Rooks Co. Commissioners	$ 2,600.00
Stockton City Council	600.00
Plainville City Council	500.00
United Way	500.00
Ministerial Association	200.00
Banks, Lions Club, Donations	200.00
TOTAL	$4,600.00

Sample Budget

THE SKILLS EXCHANGE OF TORONTO
STATEMENT OF REVENUES AND EXPENSES
FOR THE MONTH ENDED SEPTEMBER 30, 1977

Revenues:		
Student fees (note 1)	$ 7,473.25	
Teacher registrations	140.00	
	7,613.25	
Less: Student cash refunds	585.00	$ 7,028.25
Expenses:		
Teachers' payments	3,416.63	
Rent	300.00	
Mailing (note 2)	-	
Telephone	78.51	
Catalogue production (note 3)	(548.35)	
Advertising, public relations	14.20	
Office	92.46	
Development	-	
Miscellaneous (note 4)	(320.00)	
Food	32.54	
Transportation	327.00	
Duplicating	99.65	
Salaries and consultants fees	4,266.41	7,759.05
Net loss		(730.80)
Deficit, August 31, 1977		(5,148.53)
Deficit, September 30, 1977		$(5,879.33)

THE SKILLS EXCHANGE OF TORONTO
BALANCE SHEET
AT SEPTEMBER 30, 1977

Assets:	
Cash	$ 8,210.77
Deposits	300.00
Equipment	171.42
Prepaid expenses	3,665.30
Intangible assets	320.00
	$ 12,667.49
Liabilities and Equities:	
Accounts payable	$ 1,328.41
Loans payable	4,401.50
Salaries payable	3,831.81
Unearned student fees	8,985.10
	18,546.82
Deficit	(5,879.33)
	$ 12,667.49

542.14

THE SKILLS EXCHANGE OF TORONTO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE MONTH ENDED SEPTEMBER 30, 1977

1. Student fees:
   Services charges of $55.00 are included.

2. Mailing:
   The mailing expenses for August 1977 included costs that were incurred in order to generate revenue in September 1977. The accounts have been adjusted accordingly.

3. Catalogue production:
   The catalogue production expenses for August 1977 included costs that were incurred in order to generate revenue in September 1977. The accounts have been adjusted accordingly.

4. Miscellaneous:
   In the financial statements for August 1977, incorporation fees were listed as an expense. Incorporation fees are an intangible asset. The accounts have been adjusted accordingly.

REGISTRATION FEES

543.01

Charging registration fees is becoming common place in more and more free u's. While almost all free u's in the past have offered courses without cost, there is precedent. The Midpeninsula Free U., one of the largest free u's of the sixties, charged $10 per term. Even now, few free u's charge that much for registration alone.

There are two reasons why free u's are beginning to charge a registration fee for classes. First, free u's are attempting to establish themselves as a stable, financially sound organization with a future. And secondly, many campus free u's need to find ways to become less dependent on one sole sponsor, usually the student government.

For some free u's the registration fee is not only a sign of independence but the primary means of income. For others, the registration fee supplements sponsors to increase the free u. budget.

Dennis DuBe offered a workshop on registration fees at the Fifth Annual National Free University Conference in DeKalb, Illinois, in October of 1977. A report on his comments follows.

Like the process of seeking grants, the first step in establishing a fee system is not to decide on the amount of the fee, but to ask how much the free u. needs to operate for a year. In other words, the fee is a reflection of the total cost of operating the free u.

There are two kinds of costs- constant expenses, and variable ones. Constant expenses are incurred no matter how few or many students register. They are the costs of staying open- phone, office, salaries, rent. The variable costs increase with the number of students- catalog costs, publicity, teacher fees, materials consumed, space rental. Figure up your expected expenses for the coming year.

Then list all other ways of raising money for the free u. and how much you expect from them. These items include: sales, grants, advertising, donations and other, such as fairs. Subtract this amount from your total costs, and you know how much you need to raise in fees.

To figure out how much to charge for a registration fee, divide the number of participants for your coming year by the total you need to raise by fees- that is your registration fee. For instance, if your budget is $25,000/year; and $5,000 can be raised from other sources; you need $20,000 in fees. If you expect 1,000 people for 4 terms, or 4,000 people for the year, then the registration fee should be $5.

There are two ways to get a good guess at how many people will attend the free u. in a year. For a free u. with any history at all, you should be able to figure out two facts: how many catalogs it takes to get one student; and the average number of students per class.

By looking at past semesters, you can find out how many catalogs you printed and how many people came. That ratio is the catalog:student ratio. If you print 10,000 catalogs and 1,000 people register, the ratio is 10:1. That means that if you increase your catalog distribution to 15,000, you should expect 1,500 people to register.

Secondly, you can determine your average attendance by taking the total number of courses offered for a term and dividing by the enrollment figure. If you offered 100 courses and 1,000 folks came, your average is 10 people per class. Thus, if your number of classes falls to 70, you can expect only 700 students. If you raise your number of classes to 150, you should get 1,500. Between the number of catalogs you print and the number of classes you offer, you can figure out how many people you expect for the coming year- roughly.

Here are some representative registration fees from different kinds of free u's. They range from a low fee (Communiversity, Kansas City) of $2 through a medium fee of $5 (Baltimore Free University) to a higher fee of $12 (The Skills Exchange, Toronto). The fee also reflects the degree of dependency on fees. The independent free u. is likely to have a higher fee while a campus free u. with university funding is likely to have a smaller fee.

Communiversity, Kansas City, Mo. 7,500 participants a year; campus/community free u; FEES- $2 per person per course, $1 for one session courses, free to students; fee paid to the free u.; REFUNDS- no stated policy; TEACHER FEE- none.

Experimental College, Seattle, 20,000 participants a year; campus/community free u.; FEES- students and senior citizens $2 for 1-4 classes; others $5; REFUNDS- for cancelled classes only, in person; TEACHER fee- paid at class; registration fee paid to free u.

Indianapolis Free U. 2,000 participants a year; independent free u.; FEES- 40% of teacher fee, all fees paid to free u.; REFUNDS- before 2nd class if dissatisfied; 50¢ service charge deducted if free u. not at fault; TEACHER FEE- included in each course fee.

Baltimore Free U. 2,000 participants a year; campus free u.; FEES- $5 per course, free to senior citizens; fees paid to free u.; REFUNDS- none but student may transfer to another course; TEACHER FEE- none.

The Skills Exchange, Toronto 700 participants a month; independent; FEES- 50% of teacher fee; fees paid to free u.; typical teacher fee is $25; REFUNDS- before 2nd class, $5 service charge except for cancelled courses; TEACHER FEE- paid to free u; included in each course fee.

Some tips:

* you will always have refunds, so take that into account. A normal refund rate is 6-10% of your income.
* don't allow participants to pay just part of the fee; that creates incredible bookkeeping hassles.
* check out your competition; if you are charging a great deal more, you may be in trouble; if you charge just slightly less, you may get more students;
* there is no concrete evidence that raising the registration fee decreases your enrollment numbers.
* a registration fee will be prohibitive to some low income folks. It's a good idea to have a fee waiver policy.

Money from Affiliated Organizations

Editor Summer 1978

If your free u. is affiliated (Sponsored by) another organization, you probably will want a good portion of your income to come from that organization. Some 55% of free u's are sponsored by traditional colleges and universities, and lobbying student government for increased funds can be a rewarding venture. Some 12% of the other free u's in the country are affiliated with a community agency such as a YMCA, public library, recreation commission, or social action organization. These organizations will also want to "lobby." though probably in more subtle but no less agressive fashion.

In gaining more funds from an affiliated instituation you first want to know how much money there is. Assuming there is money available, it is a matter of persuasion and convincing that the free u. program is better, more cost effective and more useful than the other programs.

Generally, there are four processes that go on at various times of the year in obtaining money from your sponsor.

1. Developing programs which will be viewed as positive and favorable to your sponsors.

2. Developing a budget that reflects both your dreams and your efficiency.

3. Doing your "homework." This includes knowing how much money is there, where it went last year, and many other supporting facts and figures.

4. Contact, contact and more contact with those who are dishing out the money and those who can influence those who are dishing out the money.

There are techinques and procedures that a small free u., a new free u., and volunteer free u. can develop. Using effective and proper techniques, you can double or even triple your free u. budget, even in times of financial strain for your parent organization. Following are some articles which will help you do this.

Student Government Budget Project

NEOSHO RIVER FREE SCHOOL
BUDGET REQUEST
FOR 1977-78

Presented to Associated Student Government
Emporia State University
Spring 1977

Last year, 1977, the Associated Student Government realized the potential of the Neosho River Free School and demonstrated their commitment to the concept of free education through an allocation that was triple that of the previous years. The Neosho River Free School, in turn, has lived up to that commitment by evolving into a viable alternative educational experience involving both campus and community organizations and individuals.

In the period of time between 1971 and the Spring of 1976, Emporia's Free School never offered more than 15 courses. In the first semester of this academic year(1976-1977) NRFS nearly doubled that number by offering 29 classes. The response from the community and the campus was enthusiastic- 400 class spaces were filled. Survey results show participants were satisfied.

This Spring NRFS assembled a program that tripled the number of classes- 91 events are currently being offered. Enrollment information will be available after registration is completed.

Neosho River Free School was placed in an extremely favorable position when it was chosen as one of the sites for University for Man's community education project. University for Man, one of the nations largest free schools, is the first and only free school to recieve a major Federal grant. A part of the grant, two Vista Volunteers, were placed in Emporia to work as full-time coordinator. Their position is funded until October, 1977. NRFS is now in a beneficial position, being able to draw freely on the knowledge and resources availabe from one of the country's most successful free universities and the Free University Network; the organization that is also located in Manhattan.

In October of 1976 the NRFS staff, accompanied by representatives of UAC and ASG, attended the National Free University Conference in Louisville, Kentucky. There they had the opportunity to hear Myles Horton and John Ohiger leading voices in the field of alternative education, and talk with people from over 40 different free schools.

Emporia was also chosen as the site of the Regional Free University Conference. The conference, to be held March 25-27, is being planned in conjunction with the Free Unversity Network and will probably attract people from 25 free schools. The staff is anticipating the experience of coordinating a major conference and being at the vortex of this exchange of ideas and knowledge.

Emporia is a model for other colleges this size. As specified in the grant, the development of NRFS has been documented. This information is being compiled by University for Man into a manual for other free schools to follow.

Herewith, the request for 1977-78. The increase is a result of a need to print a geeater number of catalogs.

Description:

Class Catalogs: 7500 copies per semester, printing cost is $550 per semester.	$1100.00
Travel Expenses for three (3) teachers: $20. each	60.00
Subscriptions: Free University Network Newsletter	10.00
New Schools Exchange	15.00
National Free University Conference, 1977, DeKalb, Illinois: Travel Expense, 4 people, state car	130.00
Registration, 4 people	120.00
TOTAL NRFS REQUEST	$1435.00

SG Relations

Hamden Baskin
Center for Participant Education
Tallahassee, Florida

Spring 1978

The Center for Participant Education, (CPE) Florida State University's Free University has depended upon the Student Government Association for funding since its inception in 1970. This relationship has been tenuous at best as evidenced by perennial confrontations that arise between the Center and the Student Senate. CPE strives to determine its own direction, without interference from either the Student Senate or the University administration. This goal becomes increasingly difficult to achieve each year. Ultimately, however, extensive and consistant support of CPE from the student community is a strong asset in our efforts for self control.

The center utilized a Board of Directors at times as a liason and buffer between the Student Government and those involved in the day to day function of CPE. Ideally, the Board maintains communication with the Senate and is ultimately responsible for the actions of the Center. Particularly important to the Board, in its relationship with Student Government, is maintainance of proper operating procedures according to S.G. guidelines. This includes, but is not limited to: accounting procedures, careful documentation of student patronage of CPE events, advertisement of Board meetings and position vacancies, and in general, adherence to the CPE charter as provided for in the Student Body Constitution. It has become evident that failure to comply with even a minute S.G. regulation may evoke criticism and possible sanction far beyond the original infraction. In short, the opening of a "Pandora's box" may ensue from such an oversight, regardless of the significance or insignificance of the violation.

CPE is presently enjoying a period of good relations with Student Government; a refreshing change from previous long battles with the Student Government and the University administration. The center surfaced relatively unscathed from the confrontation and is working hard to conform to the various rules, regulations, and bureaucratic obstacles that invariably arise. This is vital to the protection of CPE's philosophy.

Finally student/community participation in CPE's services is the corner stone of our survival. Some 8,000 persons participate in the various aspects of the Center's programs each quarter. This has the cumulative effect of enabling us to expand programs and demonstrate to Student Government the valuable service CPE provides students and the Tallahassee community. It has been the Center's experience that when a need is demonstrated, Student Government frequently feels compelled to meet such a need. The Center for Participant Education in its efforts to serve and meet the needs of a broad spectrum of students and others has firmly established itself as a vital and relatively inviolable institution.

Local Sources of Funds

Chris Troxel
Neosho River Free School
Emporia,Kansas

Fall 1977

Introduction *

Dependable funding is one of the most important factors in maintaining a stable program. It is imperative to: A. develop a correct and feasible budget, B. to have a legitimate need for money requested, C. to be absolutely certain of all facts about your program and the benefits it provides, D. to begin seeking funding agencies early in the development of the program and, E. after funds are obtained, to be a positive project and keep communications open to facilitate the process next year.

Budget Development

The first and most important factor in obtaining funds is to establish a good budget. Consider money used in the past, the new projects you are planning, and study other Free U budgets (two have been provided here). Some areas to consider:

A. SALARIES - how many paid staff, wages per month, terms of employment and FICA taxes.
B. CATALOG COSTS - printing, photographs, artwork, pencils, layout sheets, rub-offs, etc.
C. EQUIPMENT - typewriter, lay-out table, etc.
D. MAGAZINE SUBSCRIPTIONS - great for training new staff and to keep up on what's going on.
E. CONFERENCES - registration, travel, lodging, travel expenses.
F. SPECIAL PROJECTS ALLOWANCE
G. OFFICE SUPPLIES - dittos, pencils, paper clips, etc.
H. PRINTING - (other than catalog) Registration forms, leader contracts, leader workshop supplies, etc.

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* Towns mentioned are located in Kansas.

I. POSTAGE
J. PUBLICITY
K. HONORARIUMS - for out of town projects
L. RENT OF SPACE
M. TELEPHONE
N. INCORPORATION EXPENSE
O. INSURANCE
P. TRAVEL

Don't hesitate to request needed dollars for a good program.

The Proposal

The proposal should explain your program, its goals, history, structure, future plans and allocation request. The proposal, of course, must be aimed directly at the particular agency. Find out their goals and be sure to include those in your goals (only if appropriate). Included are sample proposals from this year which were written to three very different agencies - United Ministries, United Way, and Student Government.

The only other comment on proposals is TIMING. Find out when requests are accepted and get it in early.

Finding the Agency

Finding money is a long process that begins when the project begins. Involve the Board of Directors as much as possible and speak about funding often. This is one area that they can be of BIG HELP, because they know the community and can present a good image.

A. FUNDING SOURCES

1. City Government - get to know as many of the commissioners as possible. If you can, go to a city commission meeting and be introduced before you go to ask for money. (Stockton and Wakeeney have received city government monies.)
2. County Government - Be able to prove that your project reaches and involves people in every town of the county. Stockton got county money.
3. Recreation Department - This may require a broadening of the definition of 'recreation' in the commissioners minds. Abilene and WaKeeney have had salaries paid by the Recreation Commission.

4. Public Library - can be used for various funding; space, phone, etc. New Orleans Free University is the only one supported by the library. Herington's Tri-County Community Education Program uses the library office space.
5. Ministerial Alliance - Emporia's Neosho River Free School is funded by United Ministries for a half-time director position. The acquaintances made are also good for obtaining classroom space, office space, office supplies, distribution, and etc. in churches.
6. Churches - especially ones with social programs.
7. Board of Education - be on good terms with the school superintendent for many reasons. Emporia has office space in the Board of Education Building and Morris County has been given printing money through the Board of Education.
8. Chamber of Commerce - excellent way to meet business persons (they have money for support!) Stockton got some office space from the Chamber of Commerce.
9. Veteran's Organizations - I don't know if a Free U has ever been funded, but the VFW and American Legion do fund other community projects.
10. CETA - This organization is good for salaries. Marysville, Herington, and University for Man use Ceta support for salaries. Check with your local office for specifics.
11. Endowment Associations.
12. Community Arts Council - Often the Arts Councils have funds to support community projects. Oberlin has received some funding from them.
13. Local Service Clubs - (Kiwanis, Sertoma, Lions, AAUW, Jaycees, etc) all love to fund local projects. Ask to speak to every club in town. Stockton got money from the Lions Club.
14. Community Fund Raising Organizations such as United Way and PRIDE - United Way requires that all agencies be non-profit, tax exempt corporations. Be sure to start early to have your proposal turned in by June 30.
15. Private Donors - There are people with money to donate. You need to find them and convince them that your project is worthy of their consideration.

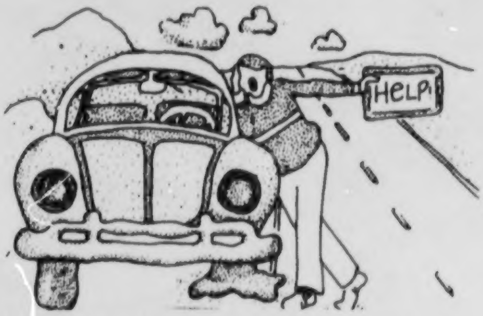
16. Universities - Through the Education, Continuing Education, Student Government allocations, Endowment Association, etc, funds may be made available. Each University is different about how to be funded and who to go through. UFM and NRFS receive Student Government Funding.
17. Local Trust Funds - These usually do not have a particular goal or area designated for their use. It will be up to you to locate them and convince the trustees of the viability of your project for funding.
18. Banks - Talk to the Bank President about funding. Stockton did this.
19. County Extension - Often these offices are good for special projects, postage or printing.
20. Mental Health Association - Each association is different. Morris County has received money from them.
21. Newspapers - Often the local newspaper is able to help out with some printing or free advertising.
22. Grocery Stores.
23. Revenue Sharing - The Revenue Sharing Program, started in 1972 to put federal money directly into local governments. The money is allocated to state, city, county, and township governments based on population and per capita income. This Revenue Sharing Act placed several stipulations on the money. For example, the Revenue Sharing money could not be used to match other federal funds; the money must be allocated into specific categories - public safety, transportation, health, social services, libraries, financial administration and general purposes; otherwise there were no strings attached. This Revenue Sharing Act expired in December of 1976.

    After much Congressional debate, the Revenue Sharing Act was passed for three and three fourths more years, ending September 30, 1980. The new Act allows Revenue Sharing Funds to be matched with other federal money and must not be allocated into specific categories. But the money is very strictly controlled by new Affirmative Action Policy improvements. To apply for Revenue Sharing money, see the City or County

Commissioners (depending upon whether your project is a city or county wide project) or the Township Executive Council. Most Revenue Sharing dollars in Emporia are used for capital equipment items: computers, police cars, dump trucks, road graders, street improvements, and taxis for senior citizens.

B. SPACE FUNDING

1. Courthouse - free space, phone, office printing, classrooms, supplies.
2. Library - phone, copying, classrooms, supplies, office space.
3. Churches.
4. Board of Education.
5. Merchants - Banks, grocery, newspapers, etc.
6. Recreation Commission .
7. City Hall - office, classrooms, special supplies.
8. Senior Citizens Center .
9. Private Homes.
10. Chamber of Commerce.
11. Campus.



Securing the Dollars

After you have chosen the appropriate agency or agencies, study your budget carefully, be able to justify every penny, be able to describe other funding sources, know enrollment figures and anticipate questions. Be sure to ask to make a presentation when your proposal is presented and voted on. A Board Member should make the presentation. Each community is unique, but one thing is definite... start working on funding - EARLY!!!

FOLLOW-UP AND CONTINUATION

Be a derserving agency; use the money for the reason it was given to you. Give thanks where they are due, but do not let a funding agency have too much control. Keep in contact and let them know what you are doing. We give each funding agency one position on the Board. Follow the same steps next year, only with necessary improvements. It is a never ending cycle.

545.06

The Neosho River Free School presents this proposal to the United Way, Emporia

The proposal is for $4350 - to be effective 1 September 1977-31-August 1978. The amount covers one half-time co-ordinators position in addition to some supplies and publicity.

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Introduction 1
History 1
Structure of the Free School 2
Rationale for this proposal 3

Budget Form

Budget Narrative

Prepared: By the Staff of the Neosho River Free School.

INTRODUCTION

The Neosho River Free School (NRFS) has operated at Emporia State University since 1971. Formally called Your Own University (YOU), the present name was adapted in 1973. The basic philosophy of the Free School as stated in the Spring 1977 brochure of courses is:

WHAT'S FREE ABOUT IT

****NRFS is free of traditional restrictions. Anyone can take a course and anyone can lead one. There are no pre-requisites; you don't need a degree, you only have to want to learn.

****Free of tests and grades. You are learning for your own benefit, so you'll never flunk a course.

****Free speech. Are you the champion of a lost cause? NFRS can arrange a forum for your views.

****Free of cost. There are no paid leaders. They volunteer their time, knowledge and energy. You pay only for what you use (supplies, etc.).

****Free of boundaries. School does not have to happen in a classroom; courses can be in churches, homes, or outside......the content matters not the location.

The purpose of this proposal is to seek support from the United Way for the ongoing operation of NRFS.

HISTORY

Prior to 1976, NRFS was operated as a committee of the Union Activities Council at ESU. This situation still exists. However, during 1976 some exciting developments took place at NRFS.

From 1971 until the fall of 1976, NRFS offered an average of 20 courses per semester. The courses were free, lead by volunteers and open to anyone who wished to participate. In October 1976, with the co-operation of University for Man in Manhattan (the largest of 300 free universities in the nation), NRFS was able to secure the services of 2 VISTA volunteers to work full-time as coordinators of activities.

Prior to this time the free school had been run by volunteers, and while their efforts were highly commendable, the limits of volunteerism were such that the free school was unable to meet its potential in addressing the non-traditional learning needs existing in the Emporia region.

NEOSHO RIVER FREE SCHOOL

Budget Narrative (Proposed Budget Next Year Column 4)

Budget Form 4

Support From the Public

150 Other $4673

This amount represents:

1) A request for one half-time position ($3200) which has been made to the local chapter of United Ministries in Higher Education.

2) A request for $1453.00 to Associated Student Government, Emporia State University.

Budget Form 5A

Total Staff Compensation $3200

This amount represents the salary of one half-time community coordinator for the Neosho River Free School. This person's responsibilities are detailed in the accompanying written proposal.

2510 Supplies $850

This request is for an electric typewriter which will be crucial to the ongoing operation of the free school. Prior to this time, brochures were typeset and other correspondence done by "borrowing" typewriters wherever we could find them. The cost of printing and the volume of work at NRFS has increased to the point that a typewriter, suitable to type copy for printing is now a critical necessity.

2700 Shipping and Postage $100
3100 Printing $200

These amounts are to cover postage, plus printing registration cards and publicity for special events.

The impact of the two VISTAS has been significant. In the fall of 76 some 29 courses attracted 378 registrants. This was the largest enrollment ever to that date. This spring the brochure listed some 91 different courses and an overwhelming 1575 enrollees are presently participating in these activities. The participants are students, faculty, townspeople, young, old, rich, and poor and they come from all segments of the community. Other projects of the Free School have or will include:

DEC. 76 - Sponsored the HOLIDAY IDEA EXCHANGE - a very popular program to assist people making their own holiday gifts.

FEB. 77 - A program designed to develop a free school within the local detention center was undertaken.

MAR. 77 - NFRS will host the Mid-Western Free University Conference.

Other activities are planned for April and May and in June NRFS will present its first ever brochure of summer courses.

STRUCTURE OF THE FREE SCHOOL

In addition to being a committee of the Union Activities Council, Free School has an Advisory Board which was formed in 1976. The members are:

Lee Beran
Lee Carlson
Dave Cropp
Lyle Dresher
Roger Hartsook
Mike Helbert
Luis Jimenez
Pat Kelley
Armida Martinez
Mike Powers
Janet Sammons
Dale Stinson
John Webb
Herb Wyrick

The purpose of the board is to assist in the development of a community-wide operation rather than one confined to the campus.

The day to day operations of NRFS are conducted by the VISTA's co-directors Chris Troxel and Stuart Johnson with support from student volunteers and University for Man staffer Jim Killacky. Chris represents NRFS on the Union Activities Council.

RATIONALE FOR THIS PROPOSAL

The support provided by the VISTA volunteers will end this fall. This proposal requests from United Way a grant of $4350 for one half-time person in addition to some supplies etc. This will facilitate the continuation of the Free School's work in a stable, structured and systematic manner.

A proposal for $1473 has been submitted to the Associated Student Government at ESU to cover the costs of printing brochures/conference travel etc.

Another proposal for a half-time co-ordinator has been prepared and submitted to the United Ministries in Higher Education. If all of these proposals are accepted and awarded then the successful continued operation of the free school will be assured.

The co-ordinator, supported by United Way, will be responsible for all community activities of the free school. Responsibilities will include - the development and production of three brochures of courses (Fall, Spring, and Summer) containing courses which would reflect the needs and interests of the community. The co-ordinator will also be expected to lend the resources of the free shcool in the development of other educational/ service type projects in the community in co-operation with other community groups and organizations. The co-ordinator will also be accountable to the Board., and shall be responsible for the preparation of periodic reports as requested by the United Way.

The operation of the free school and the rationale for this request are, we believe, consistent with the concepts of the United Way. NRFS is commited to humanizing norms to facilitate care for persons, advocacy for the disempowered and the fostering of support groups especially for those who are lonely and alienated. The free school programs of free courses and other projects which are open to anyone speak directly to these commitments which are consistent with UW's concepts.

The final reason for the importance of the continuation of thr Free School is that it has emerged as a national figure within the Free University Network (FUN) in which there are over 300 free universities and learing exchanges around the country. The free school will be the featured article in a forthcoming issue of the FUN National News as it is and has served as an inspirational example to other smaller groups around the country. Should this proposal be accepted then the ongoing work of NRFS, of benefit to all of our community will be assured.

Fundraising

Editor Summer 1978

Free universities have barely begun to touch the potential for local fundraising events. Such events are popular for two reasons: 1) they can bring in a sizeable portion of your budget in a fairly reliable manner; and 2) they allow the organization to be as independent as it wants.

Because free u's have a wide appeal and can become known throughout the community, they have an advantage in fundraising - - visibility. They are known to a set of participants and teachers, and also to the general public. Thus, the possibilities for the kind of fundraiser that might work for your free u. widen.

Free u's have used several different kinds of fundraisers. They include arts and crafts fairs, benefit concerts, bake sales, book sales, selling T-shirts, and fund raising letters. Only imagination is the limitation for developing other successful events.

There seem to be two general approaches to grass roots fundraising for free u's. One is to take a small event without much capital needed to make it a small success. Then take on a bigger challenge, and as your free u. becomes more adept at raising money, the event can become bigger. This usually means switching events, as a bake sale can raise $100 without any investment, while a benefit concert can raise $1,000, but probably takes a much larger investment.

The second way is to pick an event that will be popular, give the free u. publicity, raise a lot of money, and stick to it. Over a period of years, the event will be associated with the free u. and preparation and publicity will become easier while the event becomes larger and raises more money. University for Man in Monterey, Cal., has a semi-annual arts and crafts fair which is held repeatedly and is now raising almost half the free u's budget. (See page 546.21). By taking one event and sticking to it, the added publicity becomes almost as important as the money raised from the event. As publicity is as good as money to a free u., you shouldn't overlook the publicity value in staging a regular fundraising event.

The actual procedures for staging a fundraising event for a free u. do not differ much from doing one for any other non-profit organization. The literature is pretty good on helping non-profit organizations set up fundraising events.

The differences with a free u. are simply its assets and characteristics of the free u. situation. Here are some things to take into consideration that will help a free u. fundraiser:

+ use your participants, teachers and volunteers as idea people, event stagers (use a tap dancer to give a performance), and workers for the fundraising event. Use what human resources you have.

+ the free u. already has a good many interesting classes and talented teachers. Use some of your class ideas and make them over into fundraising ideas. For example, one free u. had a special one night disco workshop fundraiser.

+ use your catalog to publicize the event.

+ take full advantage of the fundraising event to capitalize on the other activities of the free u. Recruit teachers during the event, or pass out catalogs, or appeal for volunteers. And be sure to call in the media and make the most out of the exposure to talk up the free u.

Here are some sources for your "planning committee" to come up with the right idea at the right time:

a. Other non-profit organizations. Check with other non-profit organizations to find out not only what they are doing (so you don't duplicate) but what methods they found workable and which ones bombed. Write or call other groups, in your area, and in other areas of the country, for tips on doing such projects.

b. Other fundraisers in the area. Go talk to the head of local charities, people who have been raising funds for 25 years. They should be flattered you are using their expertise, and usually will be only too glad to bestow it on you. Organizations belonging to the United Way and people in the local voluntary action center are just two sources.

c. Talent close at hand. Look to your teachers and their friends for a good banjo player, an auctioneer who might donate an afternoon and other people with some talents you can turn into bucks.

c. Chambers of Commerce. Chambers are good places to find out when other groups are holding their annual events. You don't want to conflict with their schedules. The Chamber might have a historical perspective on what's worked in the past, too.

e. Business people. Businessmen have sat on committees for churches charity and many other groups, why not yours? Don't be afraid to ask a sympathetic businessman for his or her ideas.

f. Publications and other national organizations. There is abundant literature around on fundraising events. Just start asking - the public library, the voluntary action center, other free u's, other groups in town, for literature, pamphlets, books, anything to get you started. While you don't want to spend all your time reading about it and not doing it, the right idea could just lead to the least amount of energy and the most dollars for the free u. So keep thinking!

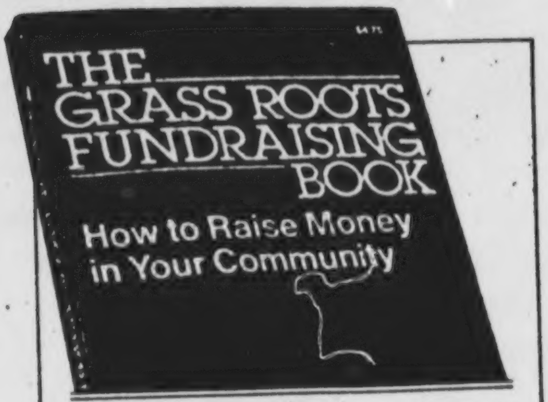
Speaking of publications, Joan Flanagan's "The Grass Roots Fundraising Book: How to Raise Money in Your Community", is rapidly becoming the most widely known and read book on fundraising. It has received rave reviews from many community organizations and other publications, and can only be recommended. Get it for $5.25 (including handling, prepaid) from the Grass Roots Fund Raising Book, Dept. GCI, PO Box 988, Hicksville, NY 18802. Or check out your local bookstore. It will be chock full of ideas.

Another good source that has been very helpful in preparing resources for this chapter on finances has been the Philadelphia Clearinghouse for Community Funding Resources, 1520 Race St., Room 1-C, Philadelphia, PA 19102, Phone: (215) 564-3155. Brenda Jones and staff are very helpful, and even if they aren't in your area (they are primarily a local operation) they can refer you to people and organizations closer to home.

Whether you are an independent, fee charging free u., or a small volunteer no-fee free u., any size and any kind of free u. can take advantage of local fundraisers. It brings in money, it gets you publicity, and build support in the community.

546.04

from The Grantsmanship News


THE
GRASS ROOTS
FUNDRAISING
BOOK
How to Raise Money
in Your Community

The *Grass Roots Fund Raising Book* is available for $5.25 (including handling, prepaid) from the Grass Roots Fund Raising Book, Dept. GCI, P.O. Box 988, Hicksville, N.Y. 18802. It can also be bought in many bookstores. Joan Flanagan will be giving a series of seminars across the country on grass roots fund raising for community organizations. For information, contact The Youth Project, 1000 Wisconsin Ave. N.W., Washington, D.C. 20007.

ORGANIZING BY CHECKLISTS

The key to a successful event is organization, and one way to become organized is to develop and follow checklists. These are basic checklists that apply to any event.

Checklist For Assets

What do we already have in the organization to make this fundraising project a success? What factors should we consider in choosing an event?

PEOPLE

☐ Leaders—their time and talents
☐ Members with experience with this kind of event
☐ Total number of members who will *work*
☐ Total number of members who will attend or contribute
☐ Possible allies and new members who will get involved
☐ Staff

MONEY

☐ Seed money available for the event—from treasury, loan, advance sales
☐ When will we have to spend the money? When will the money come in? What is our break-even point (income=expenses)?
☐ Who will handle the money coming in? Who will control money going out?
☐ Bank—will we need a separate account? Do we need any special arrangements to handle lots of cash?

TIME

☐ How much time does the organization want to spend fundraising? Is there any way to shorten it?
☐ Are there any major conflicts in the organization's calendar? The community calendar?
☐ How much staff time do we want to allocate to this project?
☐ If this event is to be repeated annually, is this the best time of the year for it?
☐ What consideration should we make for bad weather? E.g., an alternative snow/rain date, inside location or insurance

Checklist for Goals

What do we want to achieve from this project?

☐ Amount of money, *NET*. Percent of annual budget
☐ Number of people involved. Where and how
☐ Number of leadership roles possible
☐ Number of new members brought in
☐ Experience. Which new skills will be learned? What do we want to know for the next event, and for this event next year?
☐ Who will take the leadership positions?
☐ How will it challenge the elected leaders?
☐ What will be the publicity generated? How much, what kind, where?
☐ What will be the psychological effect of the event:
  a. Within the organization
  b. Outside the organization to

people you want to join
  c. To the enemy
  d. To the staff
- ☐ Can it be repeated—in six months, one year? What is the probable increase next time?
- ☐ Which new sources of income will we reach?
  - a. New members
  - b. Non-member individuals
  - c. Institutions—businesses churches
  - d. Foundations
- ☐ Organizational advantages—morale, new people, new area, new style event
- ☐ Fun

Basics for All Events:

- ☐ Notification of the police
- ☐ Proper insurance
- ☐ Cash boxes
- ☐ Cash in proper denominations for each cash box
- ☐ Receipts
- ☐ Literature on your organization:
  - Current newsletter or fact sheet
  - Written notice of next meeting or event(s)
  - Membership cards
  - Sale merchandise—buttons, cook books, research, etc.
- ☐ Sign-up list (can be accomplished simply with door prize).
- ☐ Name tags for committee or everyone
- ☐ Emergency numbers for police and fire
- ☐ Cash for emergencies; coins for pay phone
- ☐ First aid kit
- ☐ Pens
- ☐ Tape
- ☐ Poster board and black markers
- ☐ Errand runner for emergencies and forgotten things
- ☐ Watch
- ☐ Aspirin
- ☐ Comfortable shoes
- ☐ All necessary phone numbers—band, host, speakers, ice
- ☐ Name of doctor or nurse who will be present
- ☐ Sense of humor, tact, patience and imagination

If location does not provide, also bring:

- ☐ Fire extinguisher (know how to operate)
- ☐ Sound system

The last thing to do is to mentally walk through the event as though you were the customer. What would make you more comfortable, especially if you were new? There are several things you can do to make newcomers feel welcome. Use name tags to help everyone learn names. Have several outgoing people serve as hosts and hostesses to make sure each new person is introduced to a veteran member. Put up a display of photographs or recent clippings to serve as a conversation starter. Station a few pleasant young people to help the oldsters with stairs and coats. Recruit an enthusiastic master of ceremonies to make frequent announcements and introductions. Print a simple program so everyone knows what happens and when. Mark an area for lost and found. If you are selling anything, be sure you have enough bags. Double-check to make sure the washrooms are well-stocked and clean. Anything you can do to make people feel wanted will make everyone have a better time and spend more money, and will guarantee they will return next time.

— *from* **The Grass Roots Fund Raising Book**

Need Quick Cash?

Reprinted from the
Philadelphia Clearinghouse Newsletter

April/May 1978

In the mad rush of grassroots groups to plan substantial money-raising affairs for their programs - dinners, raffles, craft fairs, fashion shows, discos, etc., - the simple old "quick cash" standby has almost been forgotten - house parties!

The Tenants Action Group (TAG) remembered, and the result was a quick net profit of more that $230.00.

TAG is an action group geared to helping tenants with a wide range of housing problems: rent hikes, evictions, housing conditions, organizing tenants councils, campaigning for a fair Tenants' Bill of Rights, etc.

The idea for TAG's house party ("Let's Party One Night for Tenants' Rights") grew out of the necessity to raise money for an eviction appeal. When Thelma Harris, a TAG member who has lived at 1637 N. 15th St. for nine years, tried to force her landlord to repair the roof, provide heat and live up to his other responsibilities, he took her to court to evict her. As is too often the case with tenants in Municipal Court, Thelma was ordered to move or pay six months rent plus a $500 bond in order to file an appeal. The Thelma Harris Defense Campaign was launced and TAG set about to raise the money as quickly as possible.

It took about ten days to organize the house party. Mimeographed tickets were cheap and quick to produce and sold for $3 per person, $5 for two. In addition to tickets sold by individual members, five ticket locations were established: Center City, West Philadelphia, North Philadelphia, South Philadelphia, and Germantown where the party was held; and people did, indeed, come from all over the city(on Saturday evening, January 21 - the night of the BIG snowstorm Remember?) Food and drinks were prepared and donated by members and friends so that the money laid out came to a grand total of about $13.00 (flyers and tickets). The money raised at the party was clear for the eviction appeal.

In short, TAG was able to tie its important campaign in with a fundraiser that provided quick, vitally-needed funds and was fun for everyone involved.

546.12

VOL. 4/NO. 1

The story of a cookbook

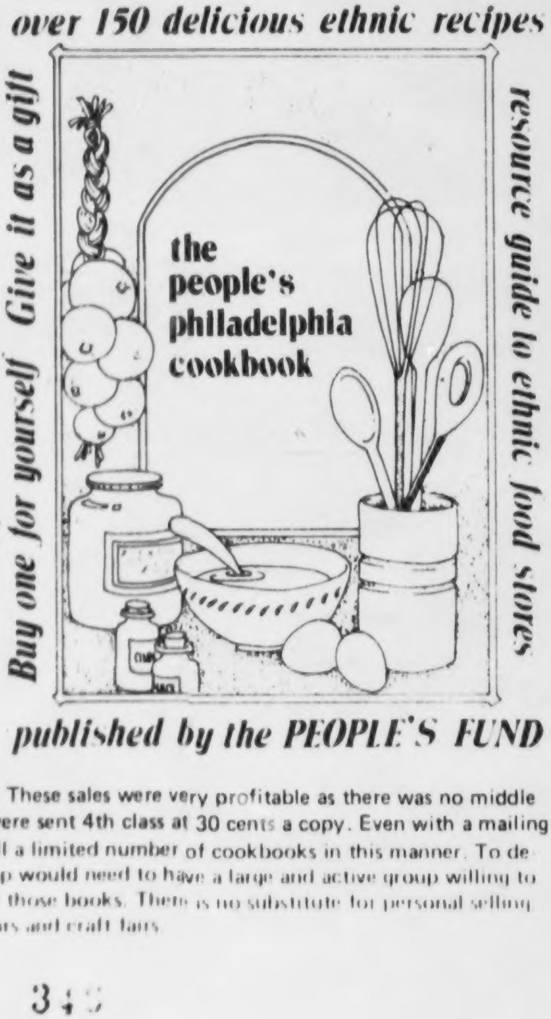
Can publishing a cookbook raise money for your group?

by Ann Doley
The People's Fund

A lot of groups seem to think so! Every fall, an enormous number of cookbooks are churned out by various church, school, civic, and community organizations. In 1976 and again in 1977, the People's Fund an organization which raises money for activist social change groups, put out **The People's Philadelphia Cookbook,** a collection of ethnic recipes and a resource guide to ethnic food shops. The second edition is nearly sold out but this is not necessarily a measure of success. Considering the time, energy and money put into the cookbook, was it a successful fundraising project? Let's take a look and find out.

The Bare Essentials

All of the recipes in **The People's Philadelphia Cookbook** were contributed by members, supporters and friends. A committee of volunteers was primarily responsible for collecting and compiling the recipes. Some local experts did some of the writing and provided all of the illustrations and photographs – free of charge. Staff time was spent on miscellaneous, but time consuming, tasks such as indexing, typing, and proofreading. However, there is no reason why volunteers couldn't do this work. Volunteer labor played a critical role in producing the cookbook and keeping costs down.


over 150 delicious ethnic recipes
Buy one for yourself Give it as a gift
the people's philadelphia cookbook
resource guide to ethnic food stores
published by the PEOPLE'S FUND

Production Costs

The cookbook was professionally typeset in order to make it shorter and cut down printing costs. However, this is an expensive process and not necessary. A cookbook can look very professional if it is typed with a carbon ribbon typewriter. Volunteer labor here would save an enormous amount of money. The biggest costs are in the layout and paste up, printing and binding. It would be advisable to find a skilled artist willing to do the layout and paste up at a reduced rate or free of charge. Unfortunately, there is no way to avoid high printing and binding costs. The first edition of **The People's Philadelphia Cookbook,** 110 pages long, cost approximately $2.00 a copy to produce 1,000 copies. The greater the number of copies the lower the price per book. Printing a run of less than 1,000 would not pay off, and one long run is much cheaper than two shorter printings.

Direct Membership Sales

Members were encouraged to sell cookbooks to their friends and at their workplaces. The cookbook was advertised in all People's Fund mailings. These sales were very profitable as there was no middle person and the only cost was postage. All books were sent 4th class at 30 cents a copy. Even with a mailing list of over 2,000 names, it was only possible to sell a limited number of cookbooks in this manner. To depend primarily on direct membership sales, a group would need to have a large and active group willing to do a lot of leg work willing to get out and hustle those books. There is no substitute for personal selling. Cookbooks can also be sold at events such as bazaars and craft fairs.

The People's Philadelphia Cookbook was reviewed in **The Daily News, Philadelphia Magazine, The Inquirer, Today Magazine, The Tribune, The Drummer and The Bulletin.** These reviews, particularly when very prominent and positive, greatly boosted sales. To generate this kind of publicity, it is necessary to have a cookbook with an exciting and unique theme. It also helps if your organization is well known. These sales were straight profit (except for the review copies sent to all the food editors) and accounted for the bulk of People's Fund sales.

Retail Selling

The People's Fund sold to retail stores for two reasons: we needed to reach more potential buyers, and we wanted the visibility for the organization. This method has a lot of serious drawbacks. The retail discount cut our profit by 2/3 — giving us only a $1 a copy. The only way to make a lot of money this way is to sell an enormous volume. An additional drawback is that a lot of time goes into soliciting buyers, delivering books, billing the stores, hassling them for overdue accounts, etc. Consignment orders create an additional problem of picking up unsold merchandise, often damaged from time. It is not advisable for any organization without paid staff to sell retail on a large scale.

Wrap Up

The first edition of the cookbook netted approximately $1,000. The second edition is expected to bring in $2,000. The second edition cost less and ads were also sold, however 2/5 of the sales were retail, putting a dent in our profits. The cost of staff time is not included here.

So, was it worth it? To us, it was an enormously successful project! The amount of money raised was substantial but not huge, if the amount of time and energy was calculated into the costs. The publicity generated for The People's Fund was the most profitable part of the project. Our advice: PROCEED WITH CAUTION. Volunteer labor is as critical to success as good recipes. Timing is also key. Cookbooks sell mainly as gifts so it must be ready in October for the holiday shoppers. Good luck!

For more information on organizing craft fairs and producing a sellable cookbook see: **The Grassroots Fundraising Book** by Joan Flanagan. Write: Youth Project, **Grassroots Fundraising Book**, P.O. Box 988, Hicksville, New York 11802. $5.25 ($4.25 plus $0.50 handling)

Crafts Fairs

Barbara Sexton
Sherry Pastor
University for Man
Monterey, California
and Editor

Spring 1978

University for Man (UFM) in Monterey raises half of its yearly budget from two arts and crafts that are now a regular and expected event in the community. The fairs not only raise money for UFM, but heighten the visibility of the free u. and make for good publicity and public relations.

The fairs are held in late spring and in late fall for Christmas season. The free u. charges a registration fee from the artists plus takes 10% of the sales. Each sale brings in about $2,700 for the free u. There are about 80 artists exhibiting for each fair, and UFM has to screen them there are so many applications.

Because the sale is an annual event and UFM has built up a good reputation among artists who want to exhibit. UFM has its pick of the artists and can make sure it gets good quality work, thus making the fair an excellent and popular event among the public. An artist pays a registration fee as follows: $10 for College students; $20 for Monterey residents; and $25 for out of town residents. The fair lasts for two to three days and the fee is still less than other fairs in the area.

The fair usually gets offers of free entertainment from local musicians, and a good many volunteers pitch in and help to make the effort a successful one. This is a good project for volunteers, because it is fun, there is a definite "high" or feeling of accomplishment at fair time, and the project tasks are specific and they end. All in all, the semi-annual arts and crafts fairs have proven very successful for UFM.

Fundraising Letters

Everett Neal
Praxis Project
Tulsa, Oklahoma
and Editor

Spring 1978

Mass mail fundraising letters are generating millions of dollars every year for ecology, human rights, and many other causes. Why not for free u's? If you have a mailing list of participants, teachers, and others in the community, you might consider sending out a fundraising appeal. Praxis Porject in Tulsa,Oklahoma tried it and had moderate success.

When considering whether or not to do the campaign, you should realize that you will have to put in some money and a good deal of time putting together the letters and mailing them. You should not expect a walloping return on your mass mailing campaign - 4% return is considered very good. And you should probably have a couple of thousand of names to send them to before a mass mail letter will work.

Here are the numbers on Praxis' modest effort in fundraising letters. Keep in mind that Praxis is an average size free u. (about 1,800 registrations a year) with some name recognition in Tulsa. An older more established and larger free u. would have better success.

Praxis spent $280 on printing, envelopes and postage. They sent out the letters to 3,800 people; of which Praxis estimated that 2,500 were "good" names (current addresses). Of that number, 100 responded, and they took in over $800. This meant a 4% return rate (very good), and a $500 profit. Most people sent in $5, some $15 or $25, and one wealthy individual sent in $100.

Here's how to do it:

* Put together a good looking mail out. A standard letter appeal will have a letter from the staff on stationery with as many names of supporters (board of directors, advisors, etc.) as is possible.

* Having a printed article in the newspaper extolling the free u. is helpful, or some other printed praise from an outside source is good. If not, something talking about the free u and

it's virtues would be helpful. Put that with an envelope (some groups use business paid return envelopes if they can afford them) in a business size envelope, and you're ready to mail them out.

* Next, make sure you have a large and fairly accurate mailing list. If you use people who know about the free u., you will have a higher return rate.

* Mail them out bulk mail and wait for the response. Praxis followed up its mailing two weeks later with its summer brochure; UFM in Manhattan followed up its letters with phone calls.

A good response rate is 4%, an average one is 2%, so you have to send out quite a few to get money back. Having a specific project or cause might help in your appeal, but it should be a positive appeal. Don't tell people you need $10,000 or you will close. Push something exciting and positive, like a new office, a bigger brochure, classes for the elderly, or some other cause which shows you are successful and growing.

Of course, the larger, older, and more successful you are, the easier your name recognition will be and the more feasible a letter raising campaign will be. But even the campaign itself can be a way to promote the free u. name.

546.35

praxis
project

2839 East 5th Street, Tulsa, Oklahoma 74104, 939-5433
If no answer call 939-5431

April 18, 1978

Dear Praxis Participant:

Cartooning, Tulsa After Midnight, Solar Energy, Gold Panning - where else but Praxis could you find such a diverse list of courses such as these? And where else can you meet people that are as varied as Praxis itself?

Now to make Praxis even better, we need your help in several ways. First, we need to know which courses you would be most interested in taking during the next 12 months. Would you please check the suggested courses listed on the enclosed sheet?

Also if there are any other courses you would like to take but are not listed on the form, simply write them in the space provided. It is quite possible that if five or more people request a course (no matter what subject), we can search out and secure a facilitator. It is much easier to interest a person in facilitating a course if participants already exist.

In the last year, we at Praxis have developed a well-run organization, one that will be around as long as the people of Tulsa say there's a need for a "Free University."

Praxis has filled a void in the Tulsa educational community since its first session. You can see for yourself why we should keep Praxis alive - just look at the courses we're offering! But the main reason why Praxis must exist is to allow Freedom of Choice. YOU may not be interested in some of our offbeat, controversial courses, but many people are. And those people are supporting the straight, informative courses that YOU may be interested in - courses like Creative Writing, Automotive Repair, and Photography.

From the Fall of 1969 to the Spring of 1977, Praxis operated completely on volunteer steam. Since then we have had a paid coordinator, funded by a CETA Grant. That's why we are able to offer our first summer session. But the CETA Grant funds expire July 15, 1978.

To insure the continued growth and success of Praxis, we need to keep a full-time coordinator past the July 15 deadline. A full-time coordinator can take the time and expend the effort, day in and day out, to obtain new facilitators and coordinate a volunteer staff.

PRAXIS PROJECT IS A TASK FORCE OF THE CAMPUS-COMMUNITY MINISTRY OF CHRISTIAN, EPISCOPAL, PRESBYTERIAN,

Fortunately, because of the growth of Praxis it will not take a great deal in contributions to keep Praxis going in high gear. All that is necessary is a $5.00 contribution from each past Praxis participant. Just $5.00 each and Praxis stays strong and vital! If you can give more, please do as some people cannot find even $5.00 in their budget at this time.

Even if you never take another Praxis course, isn't it good to know that they are available? Every session, we add more and more colorful subjects to our catalog; and one, or several, may suit your fancy!! Free Universities come and go in relation to community support. Over 120 volunteers helped to make the Spring 1978 session possible. And now you can help make the Fall 1978 session possible, and many more sessions in the future. Won't you send your tax deductible donation today, to protect your interests tomorrow. Thank you for your past support and interest.

Sincerely,

Everett Neal

Everett Neal, General Coordinator
for the Praxis Staff

YES, I WANT TO SUPPORT THE CONTINUED GROWTH AND SUCCESS OF PRAXIS.

Enclosed is my tax deductible contribution.

$5	Supporter ☐
$15	Honorary Professor ☐
$25	Honorary Doctor ☐
$50	Benefactor ☐
$100	Patron of Praxis ☐
$	Other ☐

Grants and Contracts

Editor Summer 1978

Talking about grants and contracts is perhaps the most difficult of all. There is too much information out about it. Too many people are doing it, (or trying to do it). Its potential as a complementary source of money to your main operation is very tantalizing (who doesn't dream of that big grant from Ford Foundation to do anything you like?). And yet, everybody who is in the grant business says not to do it if you can help it.

Grant getting is like gambling or playing the stock market. If you are a well developed free university with some extra staff time and don't mind getting turned down, play the game. You could start a beautiful new project with a grant. If you are new, struggling "need" that grant or you will go under, you probably better forget it. Grant getting takes time, persistence, patience, lots of contacts and credibility. As free u's become older, bigger, and more stable, more of them should be getting into the grants game. Grants can provide extra staff people, new projects, new directions, lets you test out new ideas, and helps you help others. Even large independent fee charging free u's that don't need grant money have undertaken specific projects for specific reasons - and never depending on grants. For no-fee free u's, grant getting is a little more serious, but even here, never depend on any one source of grants. They can let you down. THE FIRST RULE OF GETTING A GRANT IS: IT WILL RUN OUT!!!

If this provides sufficient warning and intrigue, and you are still interested in getting a grant, the job is only beginning. Grant getting is a long haul. There are few places to pick up a grant quick and simple. Usually it takes years, not months, and you need to build upon your friends, contacts, your credibility, size, age, and anything else you can call upon.

Here are some suggestions for free u's desiring grants:

1. There is plenty literature around. Read some of it. There are magazines on grants (Grantsmanship News); literature, books, pamphlets, resource centers, and people "in the know". Bone up on some good literature before you start. But don't become too

bogged down in it. A lot of literature falsely presents the picture that all you need to do is to continue reading til you get to the way of getting the grant from the ideal grantor. Just as valuable as reading about it is doing it.

2. Use your contacts and friends. This cannot be stressed too much. Don't worry about over using them. They will tell you if you are, and usually the arrangement will be mutually beneficial in some way. Use individuals, organizations that can sponsor a grant, or cosponsor with you; previous sources of income (like student government). Few organizations or people make it on their own these days. Most do it by the old adage, "It's who you know." So use those you know.

3. Get some help in writing that proposal or developing an approach. Use other educational organizations in the area; other non-profit groups; or other free u's. Somebody has been there before you. Get them to review your idea and proposal, criticize your weak points, and suggest a better route. You can never get too many criticisms and ideas.

4. Develop a personal, deliberate, consistent approach. Contact the funding agency first and find out if you have something they might want to fund. There is no use spending weeks writing a proposal they won't even consider. Call them up and see. Follow your contact up with a letter. Few funding sources will tell you to write a proposal without talking to you somewhat and giving you some idea of your chances for a grant. Establish as many personal contacts as possible with the funding agency. Talk to staff, other people who have gotten grants there, supporters of your proposal (you usually need to show evidence other people support your idea.). Only when you know your chances for getting funded and have decided it is worthwhile to write the proposal, should you write the proposal. Some people make it a habit of never writing a proposal until after they feel certain they will get the grant. In any case, you should write the proposal after you know if your chances are a longshot (and you still want to try) or if they are better than 50-50.

5. Finally, the pointer that this writer has found most useful is just persistence. Many people get grants on the second or third tries. Just hang in there. Your credibility, increased recognition and successes will eventually gain you a more attentive ear from grantors.

The following article on sources and procedures for getting grants should provide you with enough information to get started. Beyond that, check out the printed resources and then establish some people resources. The Free University Network is one excellent source for review of your proposals before you send them in, and a help in just deciding where to ask for money.

There are lots of sources for grants and contracts - corporations, foundations, government, and individuals. Some 88% of people in the U.S. give to some form of "charity", and foundation and government giving is at an all time high. A well run free u. should be in there applying for those dollars too, because free u's can spend those dollars wisely and for good projects.

Sources of Grants

Editor Summer 1978

There are several different kinds of sources for grants at different levels of giving. In general, it is best to stick with those sources of funding that are closest to home - at the local and state level. If you have a nationally unique or new idea, you can seek funding from the federal government or large national foundations.

LOCAL

1. Foundations. Most foundations are run by a family or small group of people, and are oriented to local giving.
2. Corporations. Local corporations like a good public image, and their sponsoring of a free u. project might appeal to them as well as to you.
3. Wealthy individuals. You don't have to be that wealthy to foot the bill for a free u. project either. So ask your advisory board and other supporters about wealthy people to go talk to. And if you do approach someone, don't push it hard or cold. They like smiles, chit chat and warm comments like everyone else.

State

4. Each state has a committee for the humanities that has money for projects in the humanities. Speeches, talks, films, public policy forums, and many other events qualify. Check it out with your state office, usually located in the capital city.
5. Title I, Higher Education money, or Community Education money. The State Department of Education has money for public schools and higher education. If you can piggyback with one of them, you possibly can apply for some of this kind of money.
6. Department of Labor training and CETA grants. To employ people, sometimes distributed at the local level,. Find out who your prime sponsor is.
7. Statewide foundations. A few foundations in your state will be

large enough to give to programs around the state, not just in their own backyard. Each state has a foundation center, and you can check out the largest foundations in your state.

National

8. Foundations. There are many foundations at the national level to apply for funding. Unfortunately, thousands of other groups are also applying. So don't waste time writing a proposal before calling and asking if they are interested in your idea. And be sure to have an idea! They won't fund just your free u., they want a new idea or project. The Directory of Change Oriented Foundations lists over 50 foundations more likely to be interested in avante gard or new programs like free u's. Write for it (free) from: The Playboy Foundation, 919 North Michigan Avenue, Chicago,Ill.60611.

9. Corporations. Major corporations also give to good causes. The best way to get to them is through a business person.

10. The Federal Government. The federal government has thousands of programs, some of which apply to free u's. If you have a specific idea and a specialized area - like solar energy, or mental health, or drugs , or aging, or youth, or low income Mexican parents, you can apply to some agency or another at the federal level. Often federal priorities change and you have to keep up with the times. One year parenting will be in. The next year Puerto Rican projects, and so on. Again, don't just read the guidelines for proposal and spend months writing it. find out how much money, how many grants are given and how many applicants usually apply, (thus, your chances) and ask those stuffy bureaucrats if they are interested before you write it.

Resources

Funding for Social Change, is a book every organization should have to understand IRS regulations about non-profit status, lobbying, fundraising, organizational purposes and goals, paid staff and withholding taxes and much more. By Stella Alvo and Kate Shackford. $3.00. Send your check or money order to: Funding for Social Change, 175 West 92nd St. NY, NY, 10025.

An excellent short introduction to foundation fundraising is *Getting Your Share*, which explains every step of the process from searching out likely foundation sources, writing of the proposal, to the etiquette of interviews and making personal contact with the foundation. Legal and political problems of non-profits are also discussed. Prepared by the Women's Action Alliance, 370 Lexington Avenue, New York, NY 10017.

According to the Organizers' Book Center, the progressive movement abound with skills, experience and determination - much of which has been published by small non-profit groups throughout the country. Yet many organizers never hear of these publications because the groups which produce them have little time or money for publicity. The Center tries to solve this problem by publishing a catalogue of concrete "how to's" materials specifically for grassroots organizers. Available from OBC, PO Box 21066, Washington, D.C. 20009, Free.

How to Make the Media Work for You, from Women's Action Alliance, $1.00. Write WAA, 370 Lexington, Ave., NY City, NY 10017

Non-local Funding for Free Universities: An Introduction, by Joe Rippetoe, $.50 from the Free University Network, 1221 Thurston, Manhattan, Kansas 66502.

549.02

"Fundraising in the Public Interest", Public Citizen, Inc., DuPont Circle Building, NW, Washington,DC 20036, (202) 293-9142. $4.50 for "valuable fundraising manual, covers mail fundraising, door to door canvassing, other marathons for money, includes strategies."

The Clearinghouse now has limited copies of our handbook on how to raise funds from constituencies. The How To "Nuts and Bolts Handbook " developed from the Clearinghouse workshop on Grassroots Fundraising highlights step-by step approaches on many topics. Among them are Craft Sales, Ad Books, raffles, and several special events. Copies are available at $1.50 including postage. To receive one, write call or stop by our office. 1520 Race St., Room 1-C. LO 4-3155.

"Alternative Foundations", in Free U News Vol 4, No. 5 May-June 1978. $.50, Free U Network, 1221 Thurston, Manhattan,Kansas 66502.

549.03

Consumer Guide to Foundation Publications

PRIMARY SOURCES

The Foundation Directory, Edition 6, Marianna O. Lewis, ed., 1977, 650 pages, $35 plus $1 postage and handling.

The best source of basic information on the largest 2,818 foundations.

The Foundation Grants Index, Lee Noe, ed., 1976, 361 pages, $15 plus $1 postage and handling. (*The Foundation Grants Index* also appears bimonthly in *Foundation News*, $20 annual subscription. Order from the Council on Foundations, Inc., Box 783, Old Chelsea Station, N.Y. 10011.)

Useful listing and cross-indexing of grants over $5,000 made by 300 major foundations.

The above two publications are available from Columbia University Press, 136 So. Broadway, Irvington, N.Y. 10533. The following publications should be ordered from the Foundation Center, 888 Seventh Ave., New York, N.Y. 10019.

The Foundation Center National Data Book, 1977 2 volumes, $40.

Important source for identifying smaller foundations not included in *The Foundation Directory* and other guides to the largest foundations.

Comsearch Printouts, 1976, 54 separate printouts, $3 per printout on microfiche, $11 each on paper (prepaid).

You're paying for the convenience of a printed computer sort through the *Foundation Grants Index* to find grants made in your field of interest.

Foundation Center Source Book Profiles, includes more than 500 foundations, 1977, $150 annual subscription.

Complete detailed information on major foundations in one publication. At 30 cents per foundation this is a good buy if you've got the bucks, but it would certainly be helpful to small organizations if profiles could be purchased separately.

Foundation Grants to Individuals, 1977, $12 plus $1 postage and handling (prepaid).

A valuable new book for individuals seeking grants. It covers more than 1,000 foundations.

About Foundations: How to Find the Facts You Need to Get a Grant, Judith B. Margolin, 1977 revised ed., 48 pages, $3 prepaid.

Helpful guide to using Foundation Center materials, state foundation directories and 990s.

1978 Foundation 500, Samuel D. Lawson, ed., 1977, 56 pages, $34.50.

A useful supplementary research tool, but rather expensive for what it delivers.

Foundation Reports, $5 each ($4 each for 11 or more).

Simply a photocopy of the foundation's 990 AR and short biographies, if available, on officers and trustees.

Order these publications from: Foundation Research Service, 39 E. 51st St., New York, N.Y. 10022.

Where America's Large Foundations Make Their Grants, 1977-78 edition, Joseph Dermer, ed., $24.

Includes more foundations and more grants (those from $1,000-$5,000) than the *Foundation Grants Index*, but has no indices by subject or recipient.

The 1976-77 Survey of Grant-Making Foundations . . . , 62 pages, $8.50.

The information here—mainly concerning foundations' grants process — could have been presented much more succinctly in chart form. A not-so-useful supplement.

Order these publications from Public Service Materials Center, 355 Lexington Ave., New York, N.Y. 10017.

Foundation Reporter, Jean Brodsky, sr. ed., 703 pages, two editions annually.

Similar in coverage and depth to the Foundation Center's *Source Book Profiles*, plus Taft includes biographical sketches of officers and trustees. The price is at least $100 more than *Profiles*.

Trustees of Wealth, Jean Brodsky, ed., 463 pages, two editions annually.

Some people swear by Taft's "it's who you know" biographical data (covering small and medium-sized foundation trustees in this volume). Others think its useless or encourages an unprofessional approach. Expensive.

News Monitor of Philanthropy, monthly newsletter.

A much poorer version of *Foundation News* — news, articles, reviews and lists of recent grants.

These Taft materials are usually not available for purchase separately, but must be purchased in "systems." *System 1* includes all three publications listed above, plus a periodical "Hot Line" news service ($375 per year). *System 2* consists of the above minus *Trustees of Wealth* ($275 per year). *System 3* includes everything in system 1 except the *Foundation Reporter* ($125 per year). Renewal prices are lower.

Order from: Taft Corporation, Suite 600, 1000 Vermont Ave. N.W., Washington, D.C. 20005.

Coming soon from Taft: *Corporate Foundation Directory*, covering 300 foundations. Similar to the *Foundation Reporter*, it will cost $90.

SECONDARY SOURCES

(With an emphasis on awards to individuals)

Annual Register of Grant Support, 1977-78, 757 pages, $52.20 plus $2 handling.

Useful guide to grants for organizations and individuals from a variety of sources, but foundation information is not its strongest suit.

Order from Marquis Academic Media, 200 E. Ohio St., Chicago, Il 60611.

The Grants Register, 1977-79, Roland Turner, ed., 764 pages, $25.

Similar to the above volume, but more oriented to British Commonwealth grant seekers.

Order from Reference Book Dept., St. Martin's Press, 175 5th Ave., New York, N.Y. 10010.

Grant Information System, 1977. Includes four "Quarterly Cumulatives" and monthly "Faculty Alert Bulletins" in six subject areas $375 plus $30 postage.

Useful but expensive information and "tickler" system for academics. Foundations play a minor role.

The Directory of Research Grants 1976-77, 235 pages, $34.75 + $1.25 postage.

One of the "Quarterly Cumulatives" of the *System*. It includes slightly fewer grants and less detail than the similar *Annual Register*.

Fund Sources in Health and Allied Fields, monthly, $95 per year.

Another "tickler," but only for one academic area. Essentially a "Faculty Alert Bulletin" (see above).

Order from Oryx Press, 3930 E. Camelback Rd., Phoenix, Az 85018. Prepayment is required from individuals (institutions will be billed). The first two publications carry a 30-day trial offer.

ARIS Funding Messengers — Creative Arts and Humanities Report (9 times a year, $54); **Social and Natural Sciences Report** (17 times a year, $68); **Medical Sciences Report** (17 times a year, $68).

Like Oryx, these newsletters emphasize timeliness and awareness of deadlines. Directed at academics, they cover only programs of major foundations.

Order from Academic Research Information System, Pacific Medical Center, 2330 Clay Street, Suite 205, San Francisco, Ca 94115. ❏

Oct.-Dec.; 1977 Vol.3-No.6

300

Illustration by Randy Chewning

Facilities

The Fone
Crisis
Center

550 FACILITIES

As free u's become larger, space needs will grow. Office space, classroom space, specialized facilities all will need to be expanded. Facilities could become a major expense burden on free u's unless ways are taken to use free, donated or very inexpensive space.

The items in this section are:

550.01 Facilities by Editor
552.01 Renting Classroom Space, by Dennis DuBe

Facilities

Editor Summer 1978

Facilities have not, until recently, been much of a concern for free u's. An office is donated by an organization or rented cheaply, and classes are held anywhere we can find them, so where's the rub? But as free u's grow and develop, the desire (or maybe the temptation) for offices and buildings plus concern over classroom space will become of greater concern.

The basic issues with facilities are 1)cost; and 2)flexibility. There is much wasted and underutilized space in buildings in every community, and paying standard rates for space is foolish if the same (or sometimes even better) space can be had for free or at nominal cost.

And second, flexibility. Popularity of free u. courses changes, as do staff needs. Space needs of today may be totally different from those of five years form now. If you have a jewelry studio now and are paying for rennovation and equipment, it is an investment. But if no one is interested in jewelry making five years from now, you will be caught pushing jewelry classes even if there isn't much demand.

Long term leases or purchases of office facilities could tie down a free u. for years to come. One of the reasons free u's have survived and grown is that they can move with the trends and respond quickly to changing interests of the public. Free u's have also made the best use of free facilities. The concept of using people's homes, churches and other facilities all over town has proven to be a good one - financially, logistically, and in the minds of the participants. So you will want to rethink several times before you launch any long term building plans. Two free u's presently have long term leases on big buildings, and only one is attempting to purchase its facilities.

OFFICE SPACE

Most free u's try to get free office space from their sponsoring organization - student government, recreation commission, or community organization. Free office space is definitely recommended for several reasons. First, you don't need the added expenses and can put your monies to better use in the catalog or in salaries. Second, getting free office space from a host organization often provides better accommodations than if you rented something. An office in the library, for instance, is far preferable than renting an old storefront somewhere. And third, your association with that host will help you in public relations and just in more contact with another organization.

Large independent free charging free u's often have their own rented office space. Apple Skills Exchange in New York City has a large room in an office building, Open University in Washington rents an office near the area where most of its participants reside; but it began by operating out of the director's apartment.

FREE CLASSROOM SPACE

Finding classroom space is starting to pose some difficulties for a few free u's, especially those located on campuses. But, except for specialized facilities for dance classes and crafts classes, P.E. classes, you can use just about any free space in the city. For those specialized classes, you might consider renting space rather than letting the classes drop for lack of a meeting space. Dennis DuBe's article on renting classroom space is helpful with problems such as that. Some people and organizations to approach for free classroom space: churches, empty storefronts, businesses with a little extra room (or the kinds of equipment you need), community centers, public libraries, and many others.

Several free u's have a more or less formal arrangement with the public schools to use their space. If you want to use public schools, more and more schools are seeing themselves as "community schools" designed to be open to adults at night as well as children during the day. So check out the policy of your school district.

The Philadelphia Clearinghouse reports that a new federal regulation provides for the use of federal buildings for community use for meetings, displays and demonstrations. If you have any federal buildings in town, be sure to check out this source.

USING YOUR FACILITIES

Your facilities should be an image producing and show-off place for the free u. Invite people to meet you at your offices. Show them around. Put up a few posters or catalog covers on the wall, your catalog distribution points, or a map of the geographic participation in classes. If you have adjoining space, encourage a few groups to use it at night as a meeting space. One time only meetings will probably tie your facilities down less than regular meetings. Parties or social functions also give people a good impression of your offices. At least one free u. encourages particular groups to hold parties at its facilities just to make increased contact and gain more support from the people.

And open houses. If you are celebrating your fifth anniversary or some other celebration (like a grant or new staff member), hold an open house and invite the world. It gives them a chance to see your operation and ask some questions, and gives you a chance to meet people and engender more support.

Fairs. Some free u's have facilities to encourage fairs and other " open to the public events". Just having people around your place will heighten your visibility.

Voting. One free u. has its facilities designated as a polling place for local elections. The free u. gets a modest fee for allowing its facilities to be used for voting, but more importantly, gains some points for respectability.

550.04

You Are Cordially Invited to An

Open House

in the Community Free School's
New Building at 2805 Broadway (corner of Balsam)
St. Patrick's Day, Friday March 17, 7 to 11 PM.
Music, refreshments and demonstrations
of dance, artworking, and many of the things
that are what the Free School is all about!

Renting Classroom Space

Dennis DuBe
Community Free School
Boulder, Colorado

Spring 1978

One of the biggest steps in the Community Free School's (CFS) history was the brave decision to move off the University campus and into a rented warehouse in the community. That decision came in 1970, when CFS coordinators recognized the school's twin needs for space and freedom.

Although it was the right idea, the CFS did not plan the move adequately, and the sudden expenses of rent, telephone, energy, trash removal, and insurance soon plunged the school into financial chaos. The school was forced to vacate its first real home after 18 months and, severely in debt, almost disappeared.

But the Free School eventually gained control of its finances and now, six years later, is using facilities to great advantage.

One of the historic strengths of free universities has been their ability to facilitate educational freedoms by publicizing classes that take place in a variety of settings. Taking full advantage of the world as a classroom, free u's have, over the years, listed happenings in boats, forests, rivers, factories, shops, living rooms, kitchens, and, on occasion, classrooms.

Schools that are based on college or university campuses generally have few space problems, but any school that goes through substantial growth eventually comes up against the need for reliable, permanent facilities to schedule classes and activities. But space is always expensive, one way or another, and free u's budgets are always too small, so it is wise to be cautious and consider all the angles before signing a lease.

ECONOMICS OF RENTING

When can you afford to rent? When can you afford not to rent? The first rule of renting is that it must be the cheapest alternative. Most free u's are not in the position to rent nice space in order to improve their image, yet, many desperately need to rent, but are afraid to make the financial commitment.

A general rule-of-thumb about when to rent: you need to rent space if you have more than a dozen classes that you cannot schedule into your free space, or into teachers' spaces. One room generally can accomodate 12 classes per term (if you operate on a multi-week term) or 12 activities per week (if your program is mostly one-shot happenings). For a scheduling example see chart A.

Brass Tacks on fees. Provided you don't receive regular grant or donation money for rent, you must realize that rent money, like salary money and printing money, comes out of the student's pocket. In order to decide whether you can, or cannot, afford to rent, you must determine what it is going to cost on a per-student basis. In other words, if you spend a thousand dollars on rent, it must be divided by the number of students who benefit from it.

The economics of renting favor the economics of larger organizations. But it is possible to use facilities scaled to your size and needs. *How many weeks per year do you program classes?* Many schools offer three terms per year, ranging from four to nine weeks in length. Some schools offer more terms,some less. Your ability to pay rent depends on how efficiently your space is used. Schools that program 2 terms per year must spread their entire rent cost over those few weeks of income. Schools that offer four or more terms per year can spread rental costs over more classes, lowering the effective cost per student.

An example: Let's assume you rent a classroom for $200 per month. That should get you a room of 500 to 1,000 square feet. The yearly cost will be $2,400, plus utilities and maintenance. For the sake of argument, lets optimistically call it a total of $2,700. Refering to Chart C, first find how many terms per year you offer classes (in the case of the Free School, for example, the answer is seven per year). Then find the cost-per-term for your number of terms ($385.71 per term for the CFS). Read across your row to find the cost per student. Note that these are ideal numbers, based on 10 classes scheduled into a room, and 10 students in each class. For the Free School, on this chart, the ideal number is $3.38 per student! Obviously, in order to afford the rent, a registration fee higher than the cost must be charged. Schools charging $3 to $5 per student may have a difficult time paying rent.

Of course, these numbers are hypothetical, and depend on the fixed and variable costs of renting, your operating conditions, and luck. But careful analysis of the relationships between costs and numbers of students over time can lead you to a rational set of pricing policies.

Sharing Space. One technique widely used is to time-share classroom space with another organization. Free School classes in Boulder are more popular in the evening than in the daytime, which leaves a lot of unused hours in classrooms in the daytime.

This "surplus time" can be rented cheaply to another organization. Some of the kinds of organizations the Free School has rented to are alternative elementary and jr. high schools, Head Start, teachers promoting private classes and workshops, therapy groups, and community newspapers. See Chart B.

By time-sharing, you can cut your rent and utility costs by 50% or more which, in many cases, can bring your effective rent cost per student down into the $2 range, which we think is reasonable.

Renting by the Hour. A cheaper, yet less reliable, alternative is renting space hour by hour. Many churches and community centers and some public schools, make their space available for rent by the hour. If you can work out the politics, space should be available for $1.50 to $2.50 per hour. Multiply the number of hours a class meets times the number of weeks it meets (i.e. 2 hours per week times 7 weeks equals 14 hours), and multiply that number times the hourly cost. For a 14 hour class at $2 per hour, the cost will be $28 or $2.80 per student for a 10 student class, which ain't bad.

Pick the Right Place. The best way to find the right place to rent is to become overly familiar with the rental market in your area. Call several realtors, look through the classifieds, go see several different places before you decide. Subject your final few choices to the basic questions:

Location: Is it near the places your students live? Is it on or near bus lines, major streets? Is there adequate parking nearby or on the site? Is it in a sturdy building, well insulated and lockable? Is it accessible to people in wheelchairs, or on crutches? Is it approved by the local fire department for use by an adult education program?

A helpful tip: always ask the fire department first for their opinion about a place. Firemen usually are familiar with every major building in their district, and will jump at the opportunity to get involved. Its far better to find out a building's shortcomings before you move in than after, and the safety of your students should be your first consideration.

Setting. Is it a nice place, or is it a dump? If its in New York, it should be well heated. If its in southern California, it should be well ventilated or air-conditioned. Can you get in and out easily? Does it have adequate restrooms? Does it have, or can you mount, black boards and bulletin boards? How much money will it take to get it ready for classes?

Is it available when you need it? Don't rent something in November that you won't need until March.

Specialized facilities: Some schools have rented rooms to set up specialized facilities, or rooms that can only be used for single purposes. Good examples of specialized facilities are darkrooms and fine arts rooms. These types of facilities are usually more expensive to set up and operate because of special tools or equipment.

Dedicated facilities such as darkrooms are generally good ideas only if you can support a program large enough to pay for the expense. Photography, for example, is a very popular subject. Many people have cameras. A good darkroom course can become very popular if there is a good darkroom available. Its a vicious circle, almost. A good program can support a good facility, but often you need the facility in order to sustain a successful program. In some cases, you need the facility first, which usually means money up front.

A technique that has proved useful is to subcontract with an energetic teacher to provide the space. A photo teacher, for example can invest in darkroom equipment, and the school and provide the space. The photographer then agrees with the school to some split in the fees that both sides can live with. The photographer, who has a vested interest in the program, will apply him/herself to making the program successful, and the school will benefit from a good program, and a nice darkroom to show off on the grand tour for visiting dignitaries.

Parting shots. The places your classes meet are some of the building blocks of your image. The most visible part of a free university is its publication. The part that people see the most other than the catalog is your classroom. If you are on a campus, or in some other government facility, you have little to worry about. But if you choose to provide your own space, be conscious that few people notice when something is neat and clean, but lots of people notice dirt and disorder. If you rent floor space be prepared to sweep it.

CHART A

Typical 12-Class Week

	MON	TUE	WED	THURS	FRI	SAT	SUN
8							
10		YOGA		YOGA			
12							
2							
4							
6	GUITAR	WEAVING	SPANISH DREAMS	ASTROLOGY CANCELLED			
8	MATH	PHOTO	THEATER	NAVIGATION			YOGA
10							

CHART B

TIME-SHARING SCHEDULE

8	MON	TUE	WED	THURS	FRI	SAT	SUN
10	<— ALTERNATIVE ELEMENTARY SCHOOL —>					WORKSHOP	
12	<— ALTERNATIVE ELEMENTARY SCHOOL —>					WORKSHOP	
2	<— ALTERNATIVE E ELEMENTARY SCHOOL —>					WORKSHOP	
4	<— ALTERNATIVE ELEMENTARY SCHOOL —>					WORKSHOP	
6	<— ALTERNATIVE ELEMENTARY SCHOOL —>					WORKSHOP	
8	101	410	227 102	413 627		WORKSHOP	PLAY
10	213	119	963	592	social club	WORKSHOP	PLAY

CHART C

RENT COST PER STUDENT

# of TERMS	1 Yr. Rent	Per Term	Per Class(10)	Per Student (10)
1	$2,700	$2,700	$ 270.00	$ 27.00
2	$2,700	$1,350	$ 135.00	$ 13.50
3	$2,700	$ 900	$ 90.00	$ 9.00
4	$2,700	$ 675	$ 67.50	$ 6.75
5	$2,700	$ 540	$ 54.00	$ 5.40
6	$2,700	$ 450	$ 45.00	$ 4.50
7	$2,700	$ 385.71	$ 38.57	$ 3.86
8	$2,700	$ 337.50	$ 33.74	$ 3.38

Public Relations

570 PUBLIC RELATIONS

The more well developed your free university becomes, the more you will want to work on good public relations. For a young or small free u., there may not be much time or energy to do the little extras it takes to establish a good public relations process. But for larger and older operations, public relations almost becomes a necessity. A free university, by its very nature, constantly interacts with other people, organizations, and entire communities, and the more you can relate to them the more they can do for you.

The items in this section are:

571.01 PR Techniques, by Editor
    571.11 Chit-Chatting and the Telephone, by Jim Killacky
572.01 Reaching Into the Community, by Robin Salem
    572.11 Getting Into the Community by Ralph Nesson
573.01 Working With the University by Chris Troxel

573.31 Successful Lobbying of Student Governments, by **Dave** Ayers

PR Techniques

Editor

Summer 1978

"Let's do it. It will be good PR." How often we have heard the phrase, "good PR." Public Relations, or PR, is rather hard to define. It is not the same as publicity, which is a series of public notices for a specific event. Yet it involves working with other people, as individuals, as organizations, as communities, and getting their support for your work.

PR is a lubricant that makes things work more smoothly, eliminating the squeaks. It is arather mystical process, and functions in very interesting ways. You do something for someone else, or with someone else, and then months or years later they do something for you.

USES FOR PUBLIC RELATIONS

Not everybody needs good public relations. There is the cartoon of the advertising agent with the ad slogans, "We're People People," and "We're Good People Too." He approaches the corporation president, gruff and callus, who tells him, "To hell with this people stuff. Just tell them we're cold and hard nosed, and that we make a damn good carburetor."

For those of us not making carburetors, however, public relations is much more important. Here are some of the final outcomes or eventual uses of PR:

1. meeting new people.
2. funding.
3. improved image for the free u.
4. overall support.
5. contacts with influential people.
6. publicity.

HOW TO GET INTO PUBLIC RELATIONS

Good public relations for a free university isn't a slick promo campaign, or catch words and cliches, or a flashy appearance. Free u's are friendly, informal and folksy organizations, and your PR should reflect that.

Your PR image doesn't have to rule out the fact that you are efficient, effective, and competent but should be personable. Personableness works.

Getting into public relations doesn't really involve a plan or concious program. A lot of PR is spontaneous, and is more of a mental attitude. You have to be willing to do things whose benefits are not always immediate. If you can see some potential benefit a long ways down the road, then maybe it is a good thing to do. The essential elements of good PR are a friendly approach, a willingness to talk, and a willingness to do some favors for other people.

PR TECHNIQUES

Here are some PR techniques commonly employed. Some of them are very deliberate and thought out - like taking someone to lunch. Others- like volunteering to be on a committee for another organization - come up spontaneously. Just keep them in the back of your mind.

1. Using the telephone. The telephone is an effective tool for public relations. As you talk to people about some specific matter, take time to get to know them a little and ask about what they are up to. You might discover something. For more on the telephone, see Jim Killacky's article in this section.

2. Co-sponsorship of Activities. A good way to link up with other organizations is to get your name down as a co-sponsor of some event, even if you're not directly involved in the work on it. Co-sponsorship will help link you to other organizations.

3. Serve on committees. Usually a tedious chore, and we are apt to turn these requests down out of hand. But if some other organization or person asks you to help be on a task force or committee, think about the possibilities for turning your turn into a reciprocal favor later on.

4. Written notes and letters. Thank you notes, follow up letters after you meet with people, and packets of free u. information are all quick and simple ways of getting or staying in touch with people. Make them short. Use post cards to respond to people. They are quick and cheap. Send copies of your catalog or press clippings to people you want to be informed bout your activites. And follow up letters after a meeting or phone call are very effective.

(There are some excellent examples to be found in Bob Lewis and Diane Kinishi's book, The Learning Exchange, published by them and available

5. Lunches and drinks. An old and popular way of getting to know people better, or ushering in a new idea or request gently, is over lunch or a drink. For some occasions, you will have a specific agenda. For other occasions, you may just want to stay informed and talk over things in general. In either case, food and drink make free u. talk go down a lot easier.

6. Attending workshops and conferences. Most workshops and conferences are a complete bore, but people rarely go for the conference agenda anyway. They go to meet people and work on their own "hidden agenda". If there's a conference, find out who might be there, and never mind what they are talking about. If you want to meet people, talking in the halls and in between times at a workshop or conference is a good way to do it.

7. Talks and programs with groups. If you have an opportunity to talk before a group, take them up on it. It can lead to good contacts. Just tagging along and going with a friend to meetings can have good side effects too.

These techniques can be applicable to a great many different kinds of activities - getting a newspaper story written on the free u., approaching a local agency for funding; gaining support from the public library, or any number of other situations. While these ideas may seem a bit vague and easily confused with publicity, they are tactics to be worked on and thought about. After awhile you will pick up on the individual and very subtle approach to public relations. You can establish a base of communication, expand your circle of support and learn to use your own brand of PR well. That circle of support is the end product, and it can make life a lot easier for you.

Chit-Chatting on the Phone

Jim Killacky
University for Man

Spring 1978

Chit-chatting and effective use of the phone combine to make an art which is very hard to describe - and not sound phony. As an example - most people in talking with a telephone operator will ask for the number and that is all. Now think of the operator - spending all day dealing with thousands of voices saying I want 123-7890. If you take an extra half minute and say - "Hi," "How are you today?", "Have you had a chance to enjoy the sunshine" - or late in the day - "I bet you are glad its nearly 5 pm". You'll do wonders for that operator cause you took time to acknowledge that individual as a person.

This same kind of "chatter" can be addressed to people in roles like janitors, receptionists, secretaries, elevator operators, old folks, busboys and others in stereotypical low ranking positions.

What has all this got to do with running a free u? Well two things:

(1) It will undoubtedly be one of the few times in a day when these people have someone speak to them in a kindly manner and it, in nearly all cases, will make them feel better.

(2) People like receptionists, operators, secretaries and janitors, et. al. can be crucial elements in successfully getting an operation functioning. If you take a moment and be nice - and if you are known for that, the returns far outweigh your kindness; e.g. the "receptionist-secretary" will be able to make an important appointment for you with the boss; the operator will take more time to help you through the rough Bell Telephone jungle; the janitor will work an extra hour to make sure the chairs and tables are down and the building is locked.

This art of chit-chat in person or on the phone is not just to be confined to the kinds of folks noted above. With discretion you can do it with almost anyone. If you are sincere this will show through and in many cases you can set a good foundation for a more serious conversation to follow.

None of this appears in job descriptions or is usually a requirement for employment. But if you practice the art of chit-chat honestly and sincerely - then both your job and employment will be richly enhanced.

Reaching Into the Community

A Report by Bill Draves with
Robin Salem, Director,
Wichita Free University

Fall 1977

A free university can extend its program into the community without deserting the university base from which it operates. The Wichita Free University, in the last six months, has moved from a campus base to reinforcing its university support and at the same time moving into the community for participants, support, space and allies.

Two years ago WFU suffered a major crisis, which the author (Robin) now says was due to a lack of communication. Essentially, WFU butted heads with the administration over whether or not the free u. could incorporate separately. The outcome was much bad feeling but no major break with the university. In the spring of 1977, the current transformation was catalyzed when the SGA president ran on a platform of helping to move the free u. off campus. After he was elected, he heavily funded the free u. for five months with the intention that it would be a transition period to a community base. Now, five months later, WFU has reinforced its university base, both with student government, and with the administration, and has made dramatic moves to engender community support. In between, WFU went through a self evaluation process that called into question its whole structure: sponsorship, fees, location, control, staff, direction.

Some of the questions and options were:

A. Sponsorship. WFU considered a)grants, b) linking with a community agency with common goals c) becoming independent, or d) staying totally with the university.

B. Fees. Should WFU become essentially a free operation (the $1 registration fee was voluntary)? Should it increase the registration fee substantially (to $3-6)? Or should it increase the registration fee moderately (from $2-4)? Should teachers continue to be allowed to charge?

C. Location. Should WFU remain on campus in the SGA offices? Should WFU move to a "border" location alongside the university, e.g. a location like a campus ministry, thus attempting to capture community support without losing the university folks? Should WFU forsake its university base and throw its lot entirely with the community and move downtown? Should it have its own office or move in with an agency or library?

D. Control. How does the staff become more independent without losing funding sources? How much control can the university have without misguiding the free u. principles?
Would a community agency give the free u. the same stability and less control? Should there be a board of directors? How many and whom?

E. Staff. Should WFU go with volunteers, part-time people, or full time staff? How many are needed? How many can WFU find money for?

F. Direction. Does the free u. stick with the university crowd, maintain a balance between university and community, or go strictly with the community (an unknown entity)? How does WFU reach into the community without floundering for months unproductively?

In the end, Robin contends that they took a little of everything in terms of sponsorship. The decided:

1. The university should be a stable plug of support.
2. Allies should be made in the community with other agencies. WFU started offering classes in aging, worked with the Lung Association, Mental Health Association; sought out class space in the community, applied for monies to the city.
3. WFU became more independent in that it raised its fees moderately and hopes to pay a staffer from registration fees.

Robin feels the free u can have the best of both worlds. With the help of the Midwest Coordinator of the Free U. Network, WFU eventually obtained three CETA positions from the city. After being refused CETA's because a committee member saw a gay rights class in the catalog, the city accepted a second plea for positions, this time registered with university support. Incidentally, the free u. invited the reluctant committee member, who was a Mormon, to give a free u class on the Mormon view of homosexuality (an excellent tactic).

After being united with the organization the SGA will allocate some $9,000 to WFU this year.

Robin's philosophy after the total evaluation: "Free u's are defensive, not the universitites. A free u. shouldn't feel politically threatenedif it is doing its job. It should concentrate on obliging its goal. The goal is very simple - to serve as a source of communication to bring people together. That's all it does. It is a political situation that should threaten no one and can appeal to anyone." Robin realizes that this may be a naive outlook at first, pointing out that every city agency, community group and university activity is terrified at getting its budget cut at any moment and sees almost all other similar activities as threatening. But she points out that this philosophy of being nonpolitical and nonthreatening can be excellent public relations, a positive approach in potential confrontation situations, and is a rationale for listing controversial and social change courses. It works hand in glove with an image of being a low profile communication link for good harmless courses, which is explained later in WFU's publicity campaign.

In brief, WFU chose the following options in each consideration:

A. SPONSORSHIP. WFU stuck with the university because it knew the university politics and has a great deal of funding there. It is attempting community funding, getting three CETA positions, but could not find any community agency that would provide the stability and long term outlook that the university did.

B. FEES. WFU raised its fees moderately to $2 in order to increase its financial independence, but feels that low income and poor folks should have complete access to courses. It kept its policy of paying teachers in order to keep high quality and demand courses.

C. LOCATION. WFU kept its student government offices because they were free (along with phone) and it felt it could get community support without sacrificing the office. As Robin put it, " The university brings us people and keeps some away. And for the same reason. People are attracted to WFU because it gives them a little university flavor without the formality of fees, registration and tests. And people are alienated from WFU because it smacks of the university and the fears of postsecondary education."

D. CONTROL. WFU will have a board of directors of 15 people, with the university having half the members and the community and staff the other half. With good people, WFU can have liberal university backers and also solid community civic leaders.

E. STAFF. WFU opted for full time staffers, hoping for four.

F. DIRECTION. WFU chose an all-out campaign to get more community participants, while retaining its on campus participants.

The effort for more community participants has taken on the aspect of an all out, effectively palnned, and strategized war of publicity. The war, at the time of this writing, is being waged on at least five fronts: 1. location and sponsorship of classes by the community 2. more catalogs 3. newspaper publicity 4. radio publicity 5. tv publicity, 6. a community fair.

Some 75% of the WFU classes for Fall 1977 will be in the community: churches, homes, agencies, etc. Many classes will be conducted by agencies. The county Mental Health agency will do 10 classes in mental health.

The number of catalogs will increase and be distributed geographically throughout Wichita. The 40 page catalog will now cost $1,200 for printing (plus typesetting) but have 30,000 copies. Ads will pay for half the catalog expenses.

The major city newspaper, the Eagle - Beacon, was approached through the university public relations officer, who had previous contacts and just passed along the information that the free u would make an excellent story this fall. WFU got a full page coverage in the Sunday edition (the best one to get in) and another large story a week later. The reporter was cultivated and good contacts were made.

WFU not only wrote public service announcements (PSA's) for radio, they made skits and put them on tape for PSA's. With the husband asking the wife Martha why she was teaching at the free u., and Martha replying that her Bible course (good low key class) was fun and why didn't he teach a class (encourage the audience to teach), the radio spots were quite effective. Those stations that didn't use the skits on taped used the written PSA's.

Similarly, a new employee at the tv station was induced to do a video PSA for tv with an 81 year old free u. teacher demonstrating chair caning. In each case, the free u image was low key, promoted a traditional and "good" image of participants (e.g. the husband and wife, and the older man).

And finally, a fair at the local Arts and Crafts business mall was a kick off for registration, making it a fun time, demonstrating some classes, and getting good p.r.

Throughout, Robin's philosophy of publicity was to promote an IMAGE. The image of the free u. was to be neutral, a linking of interesting human resources with people eager to learn, and stimulating, exciting harmless courses. Says Robin, "The image should be - this is a service to be used by you personally and has nothing to do with politics. It is low key and no pressure." Robin says the media always want to know what exciting courses you have and courses that provide an immediate reward. So WFU promotes hot air ballooning (exciting) and energy courses (immediate reward) as good examples. "This is not time to impress the media with your political astuteness," courses should remain in low profile, as they will get enough flack no matter how hidden they remain. In that way, the free u. gets good publicity, many participants, and its change courses are kept intact without needless confrontations and negative publicity.

Further community support will be attempted by involving community agencies such as the library, local anti-poverty agency, and block organization. Community projects, like a community gardens, helping the library do a learning exchange, maintaining good relations with the media, approaching the city again for CETA positions, and locating more classes in the community are some of the ways WFU hopes to build a community base of support.

In the fall of 1977, WFU seems to have been able to reevaluate its total operation - questioning its structure, participation, and philosophy, and to have come out with an agressive approach: keeping its university base while still plunging into the community for participants and projects.

Getting Into the Community

Ralph Nesson
Center for Community Learning
Russellville, Arkansas

Spring 1978

There must be at least a dozen ways of running a free university or any reasonable facsimile and I'm not familiar with how you'd go about it in a big university town or city like Chicago or LosAngeles or even Little Rock. I only know what happened down in Russellville,Arkansas. I know too, that things are hardly ever black and white, that absolutes in community organizing are hard to come by. All you can do is pick up on other people's experiences and relate what fits to your own situation. The book is always being written so add your own chapter. Here's mine.

Somehow or other I ended up in an Arkansas city (anything over 1,000 people is a city) of about 15,000 population within its boundaries, biggest commercial/residential metropolis for 75 miles in any direction. Got a job at the local mental health center, a burgeoning bureaucracy funded mainly by the National Institute of Mental Health. Organize a day treatment program, I was told. Luckily no one knew what a day treatment program was and I flashed on those wonderful, carefree days in San Francisco filled with yoga, literature, creative writing classes offered by free universities there. Why not start one up in Russellvile, home of nuclear engineers and tanners, handicrafters and real estate salesmen, lawyers and farmers, retired folks and children?! There was rumored to be a woman teaching humanities at the local college who was interested in alternative learning opportunities. I gave her a call, we agreed to call a community meeting, and the ball began to roll.

THE MEETING

You can't get away from meetings. Some of them are long, some are short, there's bound to be some bullshit in all of them but necessary or not you have to come to grips with them if you want to have an organization. In October of 1974 the Community Center of Learning (Learning Center for short) held its first meeting, twenty-five people getting together, only half-sure of why they were there. But they represented many elements of the community: public school teachers, mothers, fathers, business, young, old, newcomers, oldtimers, social workers, scientists. Quite a few had been involved with free universities in other places. Others never heard the term before. Within two hours it was generally agreed that the idea of people teaching each other and learning from each other was a good one. Eight highly motivated individuals, myself included, agreed to serve on a steering committee and suddenly we had us an organization. Allright!

THE COMMITTEE

If you want to get into a community, let it get into you. I talked at first about there being few absolutes in this business but I guess forming a planning committee of local people is one of them. Go it alone and you'll go out alone. It's been almost four years now since our original steering committee got together. Of course it's gone through a lot of changes, both positive and negative, but it remains the Learning Center's bedrock, its sine qua non. Initially it laid out a focus for itself, established a set of goals, a clear idea of what it wanted to accomplish. Responsibilities, duties were chosen by members: recruitng volunteer teachers, writing public service announcements, putting up posters, mimeographing catalogs, answering phones, finding out how other free u's went about doing things... everything that had to be done to get a quarter of classes underway. Later on it was to more formally structure itself, incorporating, writing a constitution and by-laws, designing an election process, hiring procedures, etc. But first and foremost it was (and is) a democratic decision making body representative of the total community and the organization's responsible agent. As such it has been indispensable.

THE CONSCIOUSNESS (A DIGRESSION)

I'd like to bring the role of the organizer down to a very personal level. That's where it is all the time, although we often forget. No matter who is doing the work of organizing, and no matter what the work entails, self-understanding is the most crucial tool one has to work with. The person who is not at the task of developing self-awareness, a clarity of personal goals and values, will not be of much use to anyone else. Sure, every day you are in contact with others, asking them to teach classes, to turn you on to those they know with skills, to help distribute this or that, to attend a meeting, to contribute money, to give you information... but how do you come off to them? Honestly? Sincerely? A little bit pushy? I can't emphasize enough the importance of being in touch with yourself before you get in touch with others. If a realness to you and your motives for contact with people is lacking, you won't get much response. On the other hand, if you touch others with your heart they will respond positively to you as a person first and as an organizer second. That's the way, in my view, it should be.

THE PROGRAM

What began as a free university devoted to sponsoring volunteer led, tuition free community education classes in Russellville in 1974 has developed into much more: an informational/referral service, a volunteer bureau, a catalyst of adult learning opportunities in a three county area, an emergency relief resource... and an organization willing to involve itself in several community issues tangent to education: Health planning, youth activities, inter-agency cooperation, and cultural programming. Nevertheless, the volunteers give form and shape to the Learning Center. They are from every walk of life, they offer to teach quarter after quarter ... they are the community as much as are their students. Why would someone want to do this type of volunteer work? I offer a few reasons:

1) a friend interested her in sharing her skill
2) he thought it a worthwhile, constructive thing to do
3) she took a class, saw what it was all about and decided it would be fun to lead one herself
4) Someone from the Learning Center read about him in the local paper and approached him with the idea of getting together with others to discuss his interests
5) She wanted to get a group together around a particular community issue
6) he wanted to get a club together
7) she though teaching a class would be good publicity for her business
8) his church wanted members to get involved in public service projects
9) she wanted to meet new people
10) he want to brush up on his skills by sharing his knowledge with others
11) she wanted more responsive students than those she taught in high school, students who wanted to be there.

The volunteer needs support and encouragement throughout his or her class leadership; this must come from the Learning Center representative who helped to set up the class. The latter must possess, I repeat, a clear sense of purpose and an inner self-awareness in order to honestly respond to the volunteer as a person. Anything less than this will cause the volunteer to lose interest and doom both course and organization to failure.

FINANCES (ANOTHER DIGRESSION)

Early on in the Learning Center's thus far brief but energetic life came the realization that money was necessary to the organization's long term existence. The mental health center's benevolence could not be forever depended upon... passing the hat got old very quickly... and so grantsmanship that subtle and fatiguing art became essential I shall not dwell on the mechanics of writing grant applications except to say that once the Learning Center began to prove itself in terms of numbers of people served, volunteers recruited, other agencies and organization cooperating, it was logical to state these facts in funding requests. The importance of the"program" to the community was evident in terms of numbers, yet quality of service was a little bit more difficult to define. Obviously we were getting into the community: space was being offered in the public schools, in the mental health center, in churches, in private homes, in the city recreation center. Our classes were spreading to the rural areas of the county. People were getting together as never before, social barriers were breaking down, cultural traditions were being revived, people were talking to each other again! so we said all this to the State Arts and Humanities Council and to the Winthrop Rockefeller Foundation whereupon the money started flowing. Small contributions came from local ministerial alliance, Junior Auxiliary, Rotory Club, and from students. But then, trouble.

Let's not forget that the Learning Center was still young and new, new not only in terms of age but in content. Natives of Russellville (and Pope County) were unsure of this brash, unconventional organization. Unused to such a phenomenon, many looked with raised eyebrows upon us, questioned the sponsorship of classes in Buddhism, yoga, natural foods. Although our "image" suffered in native eyes, overwhelming numbers of people participated in cake decorating, guitar, quilting, Spanish and the like. We approached the county Quorum Court and Community Chest for funds, only to be denied due to the occult subjects. Recognizing the importance of local matching funds in making application to funding sources outside the community, we persisted in our pleas and were aided by the support of students and well wishers. Finally the tide turned in our favor when our steering committee went to bat for us, making personal appearances before both Community Chest and Quorum Court. This past year a total of $4,000 was received from those august bodies for general operating expenses, in addition to a CETA worker's salary supplied by the County Judge.

SUMMARY

The Learning Center can be viewed as a "grass-roots" community based free university controlled by local people and independent of any other agency or institution. It is unique in many ways: it is located in a conservative, Bible Belt Southern town; it has branched out into many community "development" areas while maintaining its emphasis on lifelong learning opportunities; it has participated in a statewide program of community education development while its own local school district has demonstrated no interest in the concept; it has continually emphasized the importance of community involvement in its decision making structure. And it has made total use of community resources, thus making the community itself a learning center. Having come about as a result of a community's need for social cultural, and educational alternatives, the Learning Center remains a true example of a free university completely "into" its community.

E73.01

Working With the University

Chris Troxel
Neosho River Free School
Emporia, Kansas

Spring 1978

All student governments are different, so this article must deal only in generalities and applied individually to specific situations.

To work effectively, or in other words, to get the money you want, your organization must have communication with the university administration and Student Government. One way to accomplish this is through liasons. Here are some ideas:

* We have provided a permanent place on our Board for one representative from the University appointed by the University President, one from Student Government appointed by Student Body President, and one from the Union Activities Council.

* Ask a Free U. staff member to be responsible for reporting to the S. G. in some way - at their meeting or informally to a senator.

* Try to get the S.G. to offer a course about S.G. or get as many senators as possible to offer courses on topics of their interest.

* Recruit a senator for your volunteer staff.

* Invite a senator to a free u conference or other activity.

* Leave free u information and brochures in their office.

* If possible, list S.G. student services in your brochure - Consumer Protection, E.P.A. projects, Legal Aid, academic appeal procedures, etc.

The main reason for this type of communication is, of course , to avoid confusion and questions when allocation time comes around. Keep up these liasons all year, not just at funding The obvious helps, are to read and understand the finance policy and observe their guidelines and most important - deadlines.

Have a well developed budget. Consider what you spent last year and new projects planned. When drawing up the budget keep in mind that student fees become state money and must be spent as such. Know how and for what things state dollars may be used. For example, in Kansas state money used for printing must be done at a state printer. If you can get printing done for less money at a non-state printer, you may wish to request printing costs from another source and ask S.G. for something else. It is best to consider all these things while forming the budget.

Be prepared to answer questions about every item requested and possibly have a short intorductory "update" on your accomplishments of the past year. Give enrollment figures (number of courses, student and non-student enrollees, etc.), special projects, and in general, anticipate and answer their questions before discussion starts. We have found it helpful to visit with the Senate sponsor of our bill ahead of time, show him our budget, and discuss possible questions or problem areas. It also may be advisable to take examples of things you are requesting, if possible. For example, if you are requesting a subscription to Free University News, take along a copy or two. In short - BE PREPARED!! Don't be afraid of asking for everything you need, but be able to prove why you need it. S.G.'s give out much money every year for things much less worthwhile to far fewer students than the Free u., but you must be able to justify the need.

One big question that is asked by Student Governments may be, "Why are we giving you student fees to spend in the community?" Here's why:
1) BRIDGING THE GAP BETWEEN CAMPUS AND COMMUNITY. How can the campus and community be separated? The campus and its students are indeed a big part of the community. The community is thestudents' home and the Free U is an excellent place for the student to be more aware of their community and its people, thus making their education more full.
2) LEADERS FROM THE COMMUNITY - As community people are allowed to participate in the Free u., they also lead courses. Therefore, a bigger variety of courses may be offered to students and non-students alike.
3) SPACE. If free u courses were limited to the university, classroom space could become dominated by the Free u. Involving the community provides a wealth of space in churches, community centers, public schools, libraries, etc.
4) UNIVERSITY P.R. We have found many Emporia natives that have never been on the college campus. At the time when declining enrollment is of prime concern to many universities, the Free u. can be used as an excellent tool to reach the community. Ask the Admissions Office, Alumni Association, Endowment Association, etc. to help. Suggest that they offer introductions to university courses, a course about the university specifically for community folks featuring a tour of the campus, or a course on college re-entry about financial aid, admission procedures, continuing ed. etc.
5) Although many of the catalogs printed with student fees are distributed off-campus, many students will pick them up there.
6) Point out funding from community sources. Student fees are being spent in the community, but many community dollars are being spent on the students through the Free u. also.
7) The university exists only because people pay taxes every year to support it. The Free U is just one way that taxpayers can take advantage of their university.

These suggestions may help you think of others to fit your own student senate and university.

There are other ways the university can be of support, besides Student Government money. Take advantage of the University News Bureau, Photographic Services, etc. Become familiar with the printers, business office employees, administration, dean of students, dean of continuing education, or anyone that you feel might be of help to you in the future.

It is also helpful and necessary to understand university policies and procedures for the "paper trail". If you know how to deal with consultant forms, the voucher system, purchase requisitions, etc. it could help to move things faster.

573.31

Successful Lobbying

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Spring 1978

Because of the integral part a free university can play in the development of student programming on a college campus, there is no better place to acquire funding for a Free U than the student governing association (SG). Made up of students elected to make policy decisions specifically outlined in University by-laws and to distribute student activitiy fees, SG has a great wealth of support available for the free u.

It is important to understand your own program needs and emphasize your strengths when visiting with people about your program. Items such as staff size and functions, goals and objectives of your programs, financial needs, special programming activities, and an understanding of the free university concept are important to know when visiting with important people in SG.

A basic understanding of the history and the hierarchy of SG is essential in initiating a successful campaign for support. Take time to meet with program advisors, student body presidents, finance committee people, and others important to your program. Visit with them about their concerns of student programming and let them know the importance of the free u in this kind of situation. If your schedule permits, volunteer to help with programming that is not directly related to your programs i.e., activity boards, governing boards, student affairs committees and any special programs that could enhance your stand in the eyes of those in SG.

If you've done all the things mentioned thus far, you are well on your way to a successful campaign for funding. With a concentrated lobbying effort, your free u can exist for the next academic year. A concentrated lobbying effort consists of (1) understanding your own budget and the budget procedure, (2) finding and developing support within the body itself, (3) lining up support for the evening, and (4) being able to answer any and all questions on the floor the evening of the hearing.

The budget itself can be one of the most effective bargaining tools you have in the allocation process. By understanding what other groups are asking for and by cutting most of the fat from your own budget - an imagery of fiscal responsibility is on your side. Make sure you let senators know that your budget is rock bottom and by cutting any part of it, a substantial loss in programming will occur. It is also important to comply with all budgetary forms and deadlines - a good job will add a degree of professionalism to your program.

Support with the senate is very important. This produces a snowballing effect among senate and if enough senators are in favor of your budget, they will provide an additional arm in the public relations job of allocations. There are a variety of ways to gain support of senators, but probably the most effective means are personalized meetings with senators. Let them know they are important and make sure all of their questions are answered. This can be a time consuming task and if need be, single out the most influential of the group. Informal meetings, additional publicity, and posters of upcoming events are always important at this time and should be a priority in the few weeks before the hearing.

After a long and concentrated effort such as I have already described - if you have done a good job, its down hill from there. It should be no problem to contact those senators who are extremely excited about the program and ask them to speak in behalf of your request the night of allocaitons. If they are willing, give them a few suggestions of topics to speak on during the procedure, i.e. how many students enroll in your classes per semester. It is important however not to allow the question and answer period seem to be too rehearsed. That can be quite embarrassing.

With hundreds of hours and probably some lost sleep (lets face it, not everyone will jump up and down with enthusiasm) the day of reckoning will be upon you. Know your parlimentary procedures for the evening and coordinate Robert's Rules with your presentation when applicable. make sure your report is precise, accurate, and as informative as possible. Remember, most senators know your rationale behind the request because of your ground work and long oratory could bore them. If ammendments are necessary make sure an influential senator introduces them. Also be ready to deal with anything. Senators are unpredictable.

Follow up after allocation, whether your budget was recommended or not, is also important at this stage in the process. This provides an opportunity for thank yous and more importantly, starts the process again for the allocation of the upcoming year.

SAMPLE TIMELINE

February - Budgets due. Get involved in political campaigns from a subtle discreet point of view.

March - New Student Body President Elected and Senators Elected. Board appointments and cabinet appointments made. Meet with new senators in a one-on-one format.

March-April - Tenative Allocations. Thank-yous, follow-ups, with senators for support.

August - School Begins, Make any necessary revisions in tenative allocations. Appeal for funds not given in tentative allocation.

Sept.-Oct. - Final Allocations. Meet with all senators involved.

Management Techniques

580 MANAGEMENT TECHNIQUES

A free university will never become too big or get too experienced to be able to improve upon its management techniques - those miscellaneous methods of running the organization better.

This is a exciting section because it contains the ideas and new methods of free u's as they become successful operations. Handling growth will become more of a challenge (and a welcome challenge, of course) to free u's and the development of good management techniques will be part of the solution to whether or not free u's can handle success.

This section includes a great many excellent ideas for management of free u's.

The items in this secion are:

581.01 Financial Reporting, by Dana Alford
  581.11 Keeping the Books, by Joseph Rippetoe
582.01 The Collection of Statistics, by Dennis DuBe
  582.11 Denver Free U. Data, by Susan E. Spragg
583.01 Reports, by Editor
  583.11 Annual Report, by Denver Free University
  583.21 Annual Report by Rick Mareske
584.01 Office Manual, by Linda Marie Scearce and Seth Horowitz
  584.11 CPE Office manual by Center for Participant Education
585.01 File, by Editor
586.01 Managing Alternatively, by Bob Lewis and Dennis Dube
  586.11 Management System, by Julie Coates
  586.31 Democratic Organization and Management, by Paul Bernstein and Lew Bowers
  586.41 Suggested Reading List, Communities Magazine
588.01 Program Evaluation by Carol Lovallo

Financial Reporting

Dana Alford
Community Free School
Boulder, Colorado

Spring 1977

The Internal versus the External - There is significant distinction which must be made between internal information, which is kept for the purpose of a smooth running operation, and external information, which is required by law. In the instance of a student organization, external reporting to governments should not be required as the group is a part of the larger university If this is the case, check with your student finance office just to be sure. Internal budgeting, then, should be the only concern of the strictly student organization. If there is a decernable legal structure to the organization, however, such as a partnership agreement or incorporation, external reporting requirements should be assumed until proven otherwise. The Internal IRS Guidelines for Conducting Audits for non-profit corporations taken from the Grantsmanship Center News is a comprehensive list of what is expected from corporations on the federal level. If you have met the federal requirements, the state ones should be a breeze. On this and other matters, by all means available, get several opinions from knowledgeable, sympathetic business people. When you are a novice at a game, any game, admit it, and then seek the advise of the experienced.

The reason the internal information gathering should be kept separate from the external is that the external should never be muddled. To not keep responsible books is illegal. If your internal information process can be integrated into the generation of financial statements, great. But be sure of your accounting books before you think of integrating. Also, you will never be able to, or want to do it totally.

The Internal Budgeting Process - The internal budgeting process is the running of the company in terms of dollars. It follows a cyclical pattern loosely described as:

1. - Gathering historical data - (as much and as meaningful as possible)
2. Interpretation and analysis - (identify what it does and doesn't say)
3. Measure success/failure against previously specified goals - (with previously specified measurement devise)
4. Identify alternate, available strategies relevant to your specified goals.
5. Selection of most appropriate strategy mix for your priority ordering of goals and objectives).
6. Choose and schedule the list of tactics chosen to implement the strategy.
7. Implementation and record keeping, simultaneously - (if you are having trouble here, go back and start again at step 1)
8. The reporting process - (organize all recent record keeping into meaningful historical data, both for internal and external purposes.)
9. Return to step one.

Seen this way the process could get repetitious. But I guarantee you it could get very interesting.

Record of original entry - The record of original entry is the as-it-happens, hard copy paper report which accurately records all money transaction. Have everything possible have an identifying piece of paper and save them. If you keep everything and have a record of everything, the worst accounting bungle can be put straight at some future date. But if you have this daily journal of what is to transpire set up and ready to go as it happens, life will be a lot easier all the way around.

For Internal budget maintenance - For projects or activities which you want to keep accurate, to the minute information on, get a hold of the following kind of accountant's paper: (hint: sometimes its cheaper to have one page copied than it is to buy the stuff at an office supply store)

PROJECT A.B.C. RECORD

DATE	ITEM	EXPENSE +	INCOME −	BALANCE =
TOTALS - (TOTAL BALANCE = NET GAIN/(LOSS))				

penny in the same fashion. It should be used for areas of activity which you want to keep tract of. ¶(Budgetary report forms specifically for a day's registration should be kept transaction-by-transaction for the following column headings: course #, student's name or initials, amount of cash received, amount of cash given in change, amount of checksreceived. Use a new sheet for this registration tally each day and total and reconcile the amounts to actual $ deposited in the Bank.) Make a habit of dating everything. You need not use fancy paper for registration tally sheets, but for budgets for departments, or a special event, or a group of related activities, standard columnar paper is inevitably worth the cost if the paper is diligently and accurately recorded thereon.

I have found, as a general rule of thumb, that if you feel that something should be recorded, or you are wishing that it had bee recorded, the best thing to do is to start a card file on those individual items. 3 x 5's are inexpensive and serve as a good medium. Have a separate box for each group, or as many as you can handle. Them you'll identify the files worth the effort and expense of maintaining. For instance: teachers, students, (payroll should be on full-sized accountants' paper, but there's no reason why it couldn't work), receivables of any sort, and whatever else seemed appropriate.

For External Reporting - If the Free University has a checking account the following applies:

- The Cash Disbursements/Checkbook Combination - If you get paper like that above,

only with 10 columns instead of 3, this could be your most valuable book. In the appropriate, left hand columns use the titles"Date" and "Item" or "transaction. In the first three columns on your page, moving left to right, put "Income", "Espense", and "Balance". So far, this is your ordinary checkbook. In the columns which follow to the right the expenses related to the checks that are written are posted to their proper column. Each expense has a column until you get to the last column, which is a miscelaneous posting of expense accounts. If you were using 10 column paper you'd have foom for 7 different expense accounts or categories. For simplification do not open any unless you find you really need that information. Favorite expense accounts include: rent, salaries, telephone, office supplies & expenses, project supplies & espenses, postage, advertising, printing, other publication expenses, teacher contract wages, unemployment insurance tax, stop. The list of the expense items, and their number codes should be written down. This will be one part of your chart of accounts, the expense part. Put this in a folder marked "chart of accounts". Next
Cash Receipts Journal - This is also set up on multi-column paper with room for date and item description. Believe me, its necessary. Make a list, similar to that of your expenses, for all your revenue items and put it with your chart of accounts. The first column after the item one is for the amount deposited. It can then be spred to the different income accounts. The sums of individual deposits to the Income column in the Disbursements Journal so you can get a balance in your checking account.
The Ledgers - At the end of the month, when the check book is reconciled with the bank statement, all the columns are totaled. If you take a copy of the chart of accounts, put the name of the month on the top, and fill in the amounts taken from the proper account columns, you will have a monthly profit and loss statement. Revenues less expenses will equal your net gain or loss.
The Accounting Formula - The accounting formula is a devise set up to interrelate every single dollar in the entire corporation. This is it:

ASSETS = LIABILITIES + EQUITY

The actual dollar representation of this formula at a specific point in time is called a balance sheet. The profit and loss statement feed into the balance sheet in the following manner: the result of the p & l is either net gain, net loss, or flat. Net gain ads to equity and net loss subtract from equity. Equity is described as net worth, the value of the corporation if it were disolved and all debts paid off, the amount left over.

Signing off...

Whatever you do, get some competant advise as to what you really need and how to get it. And then, if you can, get another opinion you respect to back it up with. Deciding what and in what style you want to do (the internal budgeting process on page one) is the really tough part. Good luck.

Internal IRS Guidelines for Conducting Audits

The following is taken from an internal guide used by IRS agents when conducting audits of exempt organizations — Tax Audit Guidelines Exempt Organizations. *The parts of the guidelines published here discuss general techniques for auditing all exempt organizations and specific techniques for auditing 501(c)(3) and (4) organizations.*

The guidelines often refer to parts of the Internal Revenue Manual which sets forth the regulations governing exempt organizations. The manual (Exempt Organizations Handbook — IRM 7751) is available as indicated on page 58.

(1) Preliminary analysis—Prior to contacting the organization, scrutinize the return, prior revenue agent's report and the district exempt organizations (EO) permanent file. List any items which suggest a need for special consideration.

(a) Ascertain whether or not the organization has been granted exempt status.

(b) Note subsection of Code under which exempt status is claimed.

(c) Verify the copy of exemption letter and application for exemption, if in EO permanent file.

(d) Consider the application of section 501 (e) (Communist organizations), section 502 (Feeder organizations), section 503 (Prohibited transactions), section 504 (Unreasonable accumulation of income) and sections 511-514 (Unrelated Business Income), together with Form 990-T filing requirements.

(e) Review state and other governmental agencies requirements governing the operations of exempt organizations, wherever applicable.

(2) Develop, as appropriate (through discussion with knowledgeable official, prior revenue agent's report, the district EO permanent file, the audit steps or otherwise) sufficient information to know or reach informed judgments as to:

(a) The legal structure of the organization, i.e., corporation, trust, unincorporated association, etc.

(b) The over-all operations and functions of the organization, including an actual inspection of the premises.

(c) The major sources of income and disbursements of funds.

(d) The accounting system employed and type of records maintained, noting any relevant changes in accounting methods or procedures.

(e) The degree of internal control and whether or not adequate in the specific situation.

(3) Documents and records to be analyzed in making the examination include:

(a) Copy of the governing instrument (charter and bylaws, deed of trust, will, etc.)

(b) Books of account—general journal, cash receipts and disbursement books.

(c) Organization records such as the minute book, stock record book, membership list, correspondence files.

(d) Bank statements, cancelled checks, checkbooks.

(4) Determine if the organization meets both the organization test and the operational test. Detailed techniques by subsection of the Code should be followed to the extent deemed appropriate.

(5) Ascertain whether the organization's income inures in whole or in part to the benefit of private shareholders, founders, employees or members. Detailed techniques should be followed to the extent deemed appropriate.

(6) Leaf through general ledger, general journal and other books of original entry, noting accounts and items unusual in amount, source or nature. Significant entries must be analyzed.

(7) Ascertain whether or not the organization is complying with requirements for filing information returns (i.e., Forms W-2, 1099, etc.)

(8) Obtain copies of other returns (i.e., Forms 940, 941, etc.) that require simultaneous examination. Make necessary inspection or verification.

(9) Where revocation is proposed, determine whether a recommendation for nonretroactive application should be made.

(10) Where property is held for the organization by a title holding corporation, ascertain that such corporation is currently tax exempt.

Religious, Charitable, Scientific, Literary and Educational Organizations and Community Chests—Section 501 (c)(3)

(1) Inspect governing instruments and evaluate actual operations to determine:

(a) Whether the organization is organized for 501 (c)(3) purposes. (Revocation will not be recommended solely on the fact that the organization fails to meet the organizational test, where the exemption letter was granted prior to July 26, 1959.)

(b) Whether the actual operations conform to those upon which the ruling was based.

(c) Whether the operations are exclusively for an exempt purpose specified in section 501 (c)(3).

(2) Review activities to ascertain whether a business is engaged in. Where a business activity is found, the following additional steps should be considered:

(a) Determine if the business is related or unrelated. (This will involve looking at the purpose of the organization and the relationship of the business thereto.) The regulations construing sections 512 and 513 are applicable in making this determination.)

(b) If it is concluded the business is unrelated, check use of the proceeds therefrom to see if it is being used in furtherance of an exempt purpose. (If the earnings are being accumulated or otherwise used in a manner inconsistent with an exempt purpose, a basis for revocation may exist.

(c) If the proceeds are being properly used, compare size and extent of business operations with exempt functions. (Where the business operations fall short of being the primary purpose or activity of the organization, steps should be taken to obtain Form 990-T . . . If the business operations are concluded to be the primary purpose or activity of the organization, a basis for revocation may exist.)

(d) Where a fund-raising activity (charity ball, theatre party, sponsorship of sporting event, etc.) conducted has none of the characteristics of an ordinary commercial business so as to cause it to be subject to the unrelated business tax, determine:

1 Whether the expenses are proper and not excessive.

2 Whether the proceeds are being distributed for exempt purposes.

3 What portion of the admission fee to specific affairs is allocable to the value of goods, services or other benefits received, and what portion is deductible as a charitable contribution.

(3) Ascertain whether any prohibited transactions have been engaged in as outlined in section 503.

(4) Transcribe surplus and reserve accounts and determine if any unreasonable accumulation of income exists as provided in section 504. (Related or commonly controlled organizations should be scrutinized to determine if a chain of organizations is being used to avoid the accumulation restrictions.)

(5) Review expenditures which indicate:

(a) Legal expenses.

(b) Propaganda activities.

(c) Political activities.

(6) Ascertain if there has been a change in the control of the tax-exempt organization for private gain. (If private benefit has been derived from a sale, exchange or other disposition of the "right to control" the organization, a sensitive case report under IRM 4092 must be immediately submitted. Consideration must be given to the impact of state law as well as federal income tax law upon both the sellers and the tax-exempt organization.)

(7) Where the organization is religious in nature, ascertain if it is functionally equivalent to a church, i.e., its duties include ministration of sacerdotal functions or religious worship, or that it is an integral part of a church, conference or association of churches. (In this event, the provisions of section 511 (a) do not apply unless the organization is a separate organization engaged primarily in a business for profit.)

(8) Where the organization is a hospital, the following additional steps should be considered:

(a) Review the staffing requirements.

(b) Review the organizational structure to ascertain who administers and controls the hospital.

(c) Ascertain the policy and practice regarding admission of charity patients (i.e., are patients admitted regardless of ability to pay or has hospital refused admission because of inability to pay)

(d) Determine if any part of facilities, space or services are used by or rented to others, for example, doctors, x-ray laboratories, drug store or office space. (Where such activities are found, copies of pertinent leases and contracts should be obtained to determine whether exempt purposes are being served or liability for unrelated business tax exists.)

(9) Where the organization is a clinic, the following additional steps should be considered:

(a) Determine if the operation consists of providing diagnostic and other services usually performed in the ordinary course by the medical profession, which activity is one ordinarily carried on for profit, or whether its primary purpose is to provide service free or at a low cost to indigent or low income groups.

(b) Review the records and administrative policy as to whom the services are offered (i.e., the public at large or a specific group)

(c) Inquire as to how charges are determined (i.e., on a profit basis, to recover costs, or at less than cost)

(d) Review the organizational structure to ascertain who administers and controls the clinic.

(e) Ascertain if any of the professional staff (that is, those who perform the clinical services) also serve in an administrative capacity.

(f) Ask for the criteria used to fix compensation paid the professional staff.

(g) Inquire as to the use or rental of facilities or services as described in (8)(d) above.

(10) Where the organization is a home for the aged, the following additional steps should be considered:

(a) Obtain several copies of admission applications and/or any other literature or brochures descriptive of the home, its services, facilities and admission requirements.

(b) Inquire as to the facilities and services provided the residents, including the residential capacity of the home.

(c) Ascertain the criteria for admission to the home.

(d) Review the records and administrative policy as to charges for admission.

(e) Ascertain if any residents are

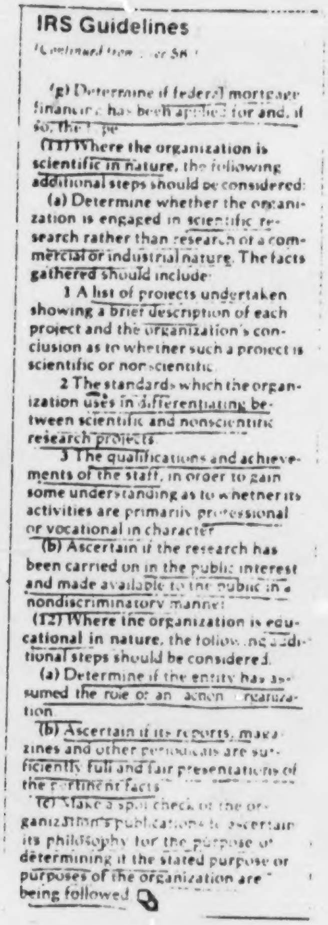
1 Required to pay an entrance fee, monthly charge or both and whether installment payment is permitted.

2 Accepted without pay and if so, how many.

3 Discharged if unable to pay.

(f) Inquire as to how charges are determined (i.e., on a profit basis, to recover costs or at less than cost) (In making this determination, entrance fees paid are combined with lump sum life care payments and amortized over the remaining life expectancy of the residents as of the date of entry into the home.)

(Continued on page 71)



IRS Guidelines

(Continued from page 58)

(g) Determine if federal mortgage financing has been applied for and, if so, the type.

(11) Where the organization is scientific in nature, the following additional steps should be considered:

(a) Determine whether the organization is engaged in scientific research rather than research of a commercial or industrial nature. The facts gathered should include:

1 A list of projects undertaken showing a brief description of each project and the organization's conclusion as to whether such a project is scientific or nonscientific.

2 The standards which the organization uses in differentiating between scientific and nonscientific research projects.

3 The qualifications and achievements of the staff, in order to gain some understanding as to whether its activities are primarily professional or vocational in character.

(b) Ascertain if the research has been carried on in the public interest and made available to the public in a nondiscriminatory manner.

(12) Where the organization is educational in nature, the following additional steps should be considered.

(a) Determine if the entity has assumed the role of an action organization.

(b) Ascertain if its reports, magazines and other periodicals are sufficiently full and fair presentations of the pertinent facts.

(c) Make a spot check of the organization's publications to ascertain its philosophy for the purpose of determining if the stated purpose or purposes of the organization are being followed.

TAX CALENDAR

IMPORTANT TAX DATES FOR EVERY BUSINESS MAN TO REMEMBER

Note 1: The penalty for late filing of U.S. tax returns is 5% per month of the tax due — maximum 25%. If you are short of funds, mail the tax returns on time, without check, to save above penalty. However, penalty for non-payment of tax is ½ of 1% per month — maximum 25%.

Note 2: When due date falls on Saturday, Sunday, or legal holiday, the return is due the next business day.

Jan. 1 — Form W-4 — Employee status determination date.
15 — Amended declaration return of estimated tax may be filed.
15 — Farmers may file declaration return and pay estimated tax in full (see — Feb. 15 below).
15 — Final payment of estimated tax by individuals and corporations who have previously made declarations.
31 — Employer furnishes each employee Form W-2 showing amount of taxes withheld during prior year.
31 — Form 941 — Quarterly return by employer of taxes withheld during preceding quarter plus employer and employee Social Security taxes.
31 — Quarterly return by employer of State unemployment taxes.
31 — Form 940 — Annual return by employer of Federal Unemployment Taxes.

Feb. 15 — Farmers may file a final return and pay the tax in full to eliminate need for filing original or amended declaration return.
28 — Forms 1096 and 1099 — Annual information returns of dividends, salaries, and other payments.
28 — Form W-3 — Reconciliation of withholding taxes.

March 15 — Form 1120 — Corporation income tax return due for those on calendar year basis.

April 15 — Form 1040 — Individual income tax return for prior calendar year (Note: Individuals may file this form on January 31 and thus avoid filing amended estimate.)
15 — Final income tax return of taxpayer who died in prior year.
15 P[illegible] ANNUAL (REPORT
15 — Form 1065 — Partnership return due for those on calendar year basis.
15 — Form 1040 ES — Important: Declaration return and payment of one-quarter of current year's estimated tax due.
15 — Form 503 — Depository form and payment of corporate estimate due.
30 — Form 941 — Quarterly return by employer of taxes withheld during preceding quarter plus employer and employee Social Security taxes.
30 — Quarterly return by employer of State unemployment taxes.

June 15 — Payment due of one-quarter of current year's estimated tax.
15 — Form 1040 ES — Amended declaration return may be filed.
15 — Form 503 — Depository form and payment of corporate estimate due.

July 31 — Form 941 — Quarterly return by employer of taxes withheld during preceding quarter plus employer and employee Social Security taxes.
31 — Quarterly return by employer of State unemployment taxes.

Sept. 15 — Payment due of one-quarter of current year's estimated tax.
15 — Form 1040 ES — Amended declaration return may be filed.
15 — Form 503 — Depository form and payment of corporate estimate due.

Oct. 31 — Form 941 — Quarterly return by employer of taxes withheld during preceding quarter plus employer and employee Social Security taxes.
31 — Quarterly return by employer of State unemployment taxes.

FORM 501 — FORM 508

Form 501 — Federal Tax Depositary Withholding and F.I.C.A. Taxes: See page in back of book titled Details of Monthly Depositary Payments, Form 501.

Form 508 — For deposit purposes Federal Unemployment Tax must be computed on a quarterly basis. Any amount due must be deposited on or before the last day of the first month following the close of the quarter.

To determine whether you must make a deposit for any of the first three quarters, compute the total tax by multiplying by .0058 that part of the first $4,200 of each employee's annual wages that was paid during the quarter. If the amount is more than $100 deposit it during the first month following the quarter.

For more detailed information write or call IRS for Employer's Tax Guide — Circular E.

Keeping the Books

Joe Rippetoe
University for Man
Manhattan,Kansas

Summer 1978

For any free university, keeping the books is a necessity. Whether you are a new or small free u., or a large one, you need to keep records of expenses, income, and salaries.

How well you need to keep the books depends on how large your organization is. The larger the organization, the more detailed the books and records need to be. But even if you are a small organization, planning ahead in constructing your bookeeping system will help. You will want to develop categories that will come in handy a year from now. For example, you may not pay a salary now, but a year from now, you will. So put in a salary column. A year from now you won't have to change the bookeeping method.

As an organization develops, its methods of keeping records will become more complicated. For a start, you need a checkbook and an account book specifying income categories and expense categories. In that way, you can tell exactly how much each item in the free u. costs and where your income is coming from. For special projects, like fairs, you might want to set up a separate account.

CHECKBOOKS

You should only have one checkbook for the organization. Keep all your old checks. For a small free u., the director or coordinator should be in charge of writing the checks. For a larger free u., you may want to have two people co-sign the checks. Your check writer shouldn't write a check to him or herself. Have someone else authorized to write checks do it.

SALARIES

Paying salaries may be the trickiest aspect of keeping the books. You need to figure withholding, and file quarterly withholding tax returns to the IRS (Form 941E) every three months. In order to pay salaries, you first need an employer's ID number from the government. In many but not all states you also may need to file quarterly state withholding tax statements. At the end of the year you will have to fill out W-2 forms for the employees and file them with the state and US government.

ANNUAL REPORT

In many states, an annual report must be filed with the state government listing your officers, board members, and other items.

PAYING EXPENSES

You will want to keep all your receipts and pay as much of your expenses by check as is possible. Keep some petty cash around $10 or so, for minor items and you won't need to record those. But certainly every expense over $ 5.00 should be paid with a check.

RECORDS

Every month you will want to do that famous stunt of balancing the books, for your own benefit and the free u's benefit also. You should attempt to make projections as far ahead as possible to see if you will have enough money for the rest of the year or if you need to do some trimming here and there. And if you have a grant, just about every granting agency expects a financial report at the end of the project.

FILES

Keep some financial files. Here are some items to include:

a. pamphlets on how to fill out certain forms (usually IRS or government)
b. the free u's incorporation papers, and by-laws with annual corporate reports.
c. cancelled checks
d. W-2 forms copies
e. policy and procedures statements for the free u.
f. specific files on projects of the free u.

RESOURCES

For a large and well developed free university, The Grantsmanship News, published by the Gransmanship Center, is an excellent resource. It is published eight times a year and a recent issue was 80 pages, covering not only grants but other management procedures. It is useful to an independent fee charging free u. as well as those free u.'s who want grants. Some articles are: "A Guide to CETA", "Why Many Non-Profits Go Broke", "Some IRS Rules", as well as many others. Subscriptions are $15 a year and can be sent to Grantsmanship News, 1015 West Olympic Boulevard, LosAngeles, California 90015.

A basic resource handy for keeping the books is a standard high school or college introductory accounting book.

Another resource is a professional accountant in your community. Check with free u. teaching staff, or with someone who keeps books for another non-profit group in the community. Ask her or him to help you set up the books. Usually, they will be flattered by the request.

Dennis DuBe
Community Free School
Boulder, Colorado

Fall 1977

Statistics Collection

After every registration period we look around the office for someone who has never sorted statistics before. We have to do it this way, because its possibly the most boring job around the Free School---going through 2000 to 5000 registration forms, pulling several pieces of information off of each, and producing a table of results.

A painful, tedious chore, but one that has produced information that is often the critical factor in decision making.

***

We first heard the word "computer" in 1973, and immediately decided that we wanted one. It's now 1977, and installation of our machine should be complete before the end of November, but we have been collecting and using statistics steadily since 1974, without the benefit of automation.

Our first step was deciding what we wanted to know. Since our registration forms were already capturing the interesting information on where each student lived, along with what classes the person had registered for, we decided to draw a sketchy profile consisting of AGE, SEX, and University affiliation. We decided against collecting information that could be used against students, such as income level, race, etc. So our statistical tabulation on each student consists of:

NAME
ADDRESS
BIRTHDATE
SEX (M,F)
University?

Of course, this kind of information about a single student is worthless. But this kind of information about 2,000 students is very interesting, and this kind of information about 20,000 students over a four-year period is invaluable.

What use do we put these numbers to? Well....

ADDRESS...we already knew where we were distributing our Catalogs. When we started the stat sort, we were distributing 15,000 catalogs through retail outlets exclusively. We knew how many we put at each place, which gave a rough idea of how many went to each neighborhood. At that point we were placing 60% of our Catalogs on the CU campus and around the university neighborhood. Our first stat sort revealed that about 60% of our students were coming from this area. Since there seemed to be a relationship between where we distributed our Catalogs and how signed up for classes, we began experimenting with other distribution techniques thatcould get catalogs into areas that did not have retail outlets. We tried door-to-door, newspaper inserting, and bulk mail. Eventually we chose bulk mail as it showed the greatest response in outlying areas away from retail centers.

BIRTHDATE: What we really wanted to know was age, but decided on birthdate because it would measure the age at the point of registration. We also had hopes of computerizing this piece of information some day to see how astrology affects registration, but this ambitious plan has not yet reached fruition.

The age information was immediately interesting, however. We had assumed that our students were mostly college students. What we found out was that our average student was 22 years old (in 1974), which is out of the college range.

SEX: Weknew it all along, but statistics immediately showed that between 60 and 70% of CFS students are female. This trend has been consistant since 1974.

***

The best information didn't turn out to be any one of the above items, but how all those catagories changed over time. I've attached a copy of our recent summary sheet, so you can see for yourself.

	A	B	C	D	E	F	G	H	J	K	L	M	N	P Q
	1-75	4-75	6-75	9-75	11-75	1-76	3-76	6-76	8-76	9-76	11-76	1-77	3-77	6-~~77~~
DEMO Total Enrol	1957	1631	1673	2088	1687	2020	1262	1385	541		1976	2728	2146	2076
NA	11	22	7	1	0	.4	0	0	13	0	3.2	x	x	
E	9	7	8	17.4	17.4	17	10.3	17.1	29	14	9.0	13.7	15	9.3
Hill, DATH	57	44	58	66	55	51	47	47.2	16	41	35.37	42.6	39	37
NB	3	7	3	4	6.7	9.5	13.9	7.1	17	10	14.50	9.9	10	8.3
TM	11	16	12	8	11.9	20.5	15.2	13.5	10	21.1	17.61	14.5	18	15.4
MIN	9	10	12	4	9	11.5	9	7.5	8.2	8.4	6.27	6.4	9	8.2
Den						DENVER	10.91	9.2	5.0	4.	x	1.46	2.7	3.2
Lng							LONGMONT	1.9	2	2.5	3.8	2.8	3.6	4.9
Brm									BROOMFIELD	4.6	9.15	1.46	1.4	1.0
Louisville											Louis	1.9	1.5	1.2
Lafayette											Laf	1.3	1.0	2.2
Other											oth	1.94	0.8	1.4
SEX M	41	35	31	38	40	35	32.5	34.8	34	35.4	31.83	34.7	32.7	36
F	59	65	69	54	60	65	67.5	65.2	66	64.6	68.10	63.3	67.2	64
AGE 17 TIME	.9	2	3	2	2	.9	.8	1.7	5.8	.9	2.3	1.8	3.7	[illegible]
18 MEETS	.5	.7	.9	2.5	3	.25	.9	1.1	.07	2.7	2.1	.4	.6	.6
19	3	2	3	4.2	7	2.4	2.67	1.9	2	4.3	3.7	1.1	2.3	1.5
20	7	5	4	6.6	6	4.92	6.67	5.5	3.1	4.5	4.99	2.5	2.3	[illegible]
21	8	5	7	7.1	6	5.66	5.11	6.6	6.1	6.1	7.11	5.0	5.5	[illegible]
22	9	9	10	7.6	7	6.8	7.9	7.1	6.3	7.3	7.4	6.5	5.6	6.6
23	10	9	9	8.9	9	9.45	9.71	10	9.4	6.5	7.8	7.5	7.0	[illegible]
24	10	9	12	9.8	9	8.37	8.38	10	8.5	8.2	7.8	9.0	8.2	[illegible]
25	8	9	9	9.3	7.3	8.81	8.38	9.8	7.2	7.9	8.17	9.7	4.8	8
26	7	8	6	7.8	8.2	6.7	8.7	8.6	8.1	7.2	6.5	8.0	7.8	[illegible]
27	6	7	6	5.6	5.6	6.3	6.2	6.4	7.2	6.0	7.49	7.1	7.6	[illegible]
28	5	7	4	6.5	4.4	6.15	4.59	5.6	6.5	6.5	5.3	5.5	6.0	6.1
29	4	4	5	3.9	4.8	5.8	5.4	4.1	5.2	5.5	3.99	5.4	5.0	[illegible]
30-34	12	11	9	8.9	9	4.3	15.36	13.70	14.0	12.9	14.2	16.9	14.0	1.5
35-40	3	4	3	4.7	3.7	5.36	5.56	4.5	3.6	5.4	3.98	6.0	6.0	[illegible]
41-50	3	5	2	4.4	3	3	1.11	3.3	6	5.5	5.99	4.8	4.6	[illegible]
50+												2.3	.5	[illegible]
NA											18.93	24.0	7.6	15.1

MIDDLE 50 PERCENT

582.03

Data

Denver Free University: Data, 1977

The gathering of data and analysis of trends is a critical component of planning for any organization. This is a report and analysis of numerical data gathered in 1977 about dfu and it's activities. It is intended to compliment the 1977 End of the Year Report and to provide part of a base of information for the dfu Board of Directors as it plans for the future of the organization.

The report consists of two parts:

Part I
- Course Offerings
- Response to Class Offerings
- The People

Part II
- Appendix A: Course Offerings; Location of Classes; Time of Classes
- Appendix B: Students by Neighborhood, Teachers by Neighborhood
- Appendix C: Tuition and Volunteer Classes
- Appendix D: Seminars
- Appendix E: Catalog
- Appendix F: Space Costs

Susan E. Spragg, Coordinator
February, 1978

Part I

Course Offerings

During 1977, a total of 1222 different classes and seminars were offered by the Denver Free University. The number of courses increased each term except for Summer Term when it dropped five classes from the previous term. This is typical of the Summer Term.

The percentage of courses offered in each subject area remained fairly steady throughout the year. A detailed account of classes by subject area by term is provided in Appendix A. This list however, is not precise because in the Fall, some of the subject area categories were changed. The categories "Health" and "Spirit" have been equated with "Body and Spirit", "Survival" has been equated with "Practical", "People" with "Personal Growth" and "Recreation" with "Playing".

Using the Fall Term catagories, then, we find that subject areas in descending order of number of offerings were "Body and Spirit", "Seminars", "Practical" and "Arts and Crafts" (these two tied for fourth place), "Playing", "Dance", "Music", "Language", "Theater", and finally "Society" and "Children". These last two represent new catagories added in the Fall and are not associated with any previous catagories.

Of these courses, a small number each term were cancelled because of low enrollment or other unforeseen circumstances. Figures are not available for the first two terms but in the Summer, 38 classes, or 13.2%, cancelled and in the Fall, 37, or 10.0%, cancelled.

Over the course of the year the options open to students not only in terms of the kinds of courses but also in terms of the location of classes and the time during which classes were offered increased. Most classes through the year were offered in Capital Hill. However, the percentage of courses offered in other parts of the city increased steadily over the year: in Winter Term 22.5% of the courses were offered outside Capital Hill, in Spring Term 24.3%, Summer Term 27.5% (particularly high because of classes like rafting and hikes, etc.) and Fall Term, 27.1% (See Appendix A, Chart 2 for details).

Along with the location of classes the variety of times when classes were offered increased. During most of its existence most of dfu classes have been held on weekday evenings. During 1977 there was a trend toward having more daytime and weekend classes or providing daytime sections of regular evening classes. In Winter Term 14.8% of classes were offered during the week day and ended before 6:00 pm, had sections that were offered during the day or were offered on weekends during the day. The number increased steadily during the year and represented 25.6% of the Fall offerings. Unfortunately, separated figures on cancellations in this catagory of courses is unavailable. (See Appendix A, Chart 3 for term by term break down.)

Reports

Editor

Summer 1978

A well developed free university will want to continue to grow and maintain its viability as an organization. One of the management techniques coming into play with free u's is the use of the report. Sometimes it is an annual report, sometimes a report to a specific sponsor or funding agency, sometimes an internal report for the board of directors and staff. Reports are concise ways of getting an overview on the activities and future of the organization.

A report does several things:

1. It impresses outsiders with statistics about your activities and enrollments.
2. It gives an overview about your activities for the past year
3. It gives the staff an opportunity to project into the future - trends, new projects, problems, challenges.
4. It is a document for your supporters or potential supporters newspapers, advisory boards, possible funding agencies.
5. The report "gets it altogether" - and allows you to evaluate the organization better.

There are several audiences for your reports:

A. Just for the staff so you can analyze your free u's progress.

B. For student government, university officials, or heads of community agency sponsoring the free u. Communiversity in Kansas City recently prepared a well documented and very impressive paper on the free u's activities over a six year period for the Chancellor of the university. The report concluded the free u. was well worth the small amount of money the university puts into it.

C. For your board of directors, in order to plan the coming year or restructure parts of the operation.

D. For potential funding sources, city government officials and others you need support from.

E. To send out to civic and community leaders to inform them of your vital role in the community.

In writing the report, you will want to include every aspect of the organizations activities, but keep each section very brief. A person should get a good insight into that aspect of the operation in a paragraph or two.

Here are sample sections to put in the report:

I. Brief history and philosophy of the organization.
II. The year's activities - classes, events
III. Statistics - numbers of participants, age, who is getting service, financial statistics
IV. Staff report - what the staff does, staff changes, future staff needs.
V. Budget. Last year's and projects for next year.
VI. Problems or challenges
VII. New directions, new projects

An annual report is highly recommended for any size free u. Its benefits far outweight the few hours of time it takes to sit down and write it.

Annual Report

The Denver Free University
Annual Report 1977

The intent of this report is to paint in broad strokes a picture of what has happened and what changes have been made at dfu over the last year. The report is divided into the following sections.

A. Classes, Teachers, Registration and Catalog: general numerical information*
B. Staff and Administration
C. Board and Policy
D. Service to the Community
E. Other Educational Involvement
F. What's New and Where We Might Be Headed
G. Publicity

Part A: Classes, Teachers, Registrations, Catalog

Although the information is incomplete, there appears to have been a general trend of growth in the number of classes offered, the number of teachers, the number of registrations and the size of the catalog. Further analysis has shown that each student enrolls in approximately 1.75 classes and that students are increasingly coming from many parts of the city. In the fall, for example, only 30% of the students lived in the Capital Hill area, the area traditionally associated with dfu.*

	Winter	Spring	Summer	Fall
Classes**	276	292	283	361
Teachers	-	-	-	247
Registrations	4137	-	3877	5210
Catalog	32 pages	40 pages	40 pages	48 pages

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* Detailed statistics with analysis are available in a separate report.

**This includes the number of different classes but not separate sections. Each seminar in a series if it is on a separate topic is counted as one class.

The Response to Class Offerings

The information on registration is incomplete. What information there is suggests a steady growth in students and class registrations except for Summer Term. Also, the data suggest that the average number of classes that a student takes fluctuated somewhat term to term but remains roughly the same.

	Winter '77	Spring '77	Summer '77	Fall ' 77
People	2516	ND	ND	3000 (approximate)
Registrations	4137	ND	3877	5210
Registrations/ Person	1.64	ND	ND	1.75

The average number of students per class dropped slightly between Winter and Fall terms but remained in the general range of the figure of 12 students per class that we have been using for several years.*

	Winter '77	Spring '77	Summer '77	Fall '77
Average number of students/class	13.20	ND	ND	12.34

*Number of classes used for the Fall data analysis counts each individual section of a course as a distinct class. The definition of number of classes used for the Winter Term analysis is not known.

Registration by subject area reflects some things about student interest. An analysis shows that Seminars drew the largest percentage of students.

Seminars	23%
Body & Spirit	15%
Dance	13%
Arts & Crafts	12%
Practical	11%
Playing	8%
Personal Growth	7%
Music	6%
Language	4%
Theater	2%
Society	0.1%
Children	ND

6

The above, however, distorts the picture slightly because the number of registrations depends in part on the number of courses available. A more significant reading of student interest can be found in the average number of enrollments per class in each subject area.** From this analysis we find that Dance ranks as the most popular kind of course. Considering the high interest, we might think about providing more courses in this area.

Dance	17.8%
Seminars	17.2%
Playing	15.0%
Music	13.2%
Practical	12.0%
Language	10.4%
Arts & Crafts	10.0%
Body & Spirit	9.8%
Theater	9.0%
Personal Growth	8.0%
Society	3.2%
Children	ND

*Analysis based on the number of classes counting each sections of a course as one class. Late registrations not included. Fall Term data only. Also please consider that class size limitation also affects these numbers and was not part of the above analysis.

Another indicator of student interest is the number of courses dropped. We do not have statistics on the number of people that just stopped coming to class. However, we do have records on the people who formally drop a class and request tuition reimbursement and that holds pretty consistently at about 10% of registrations.

The People

Demographic information on Winter Term students is available. In the Winter, women outnumbered men three to two. There were few students under twenty; the peak age period for both sexes was twenty six and the number of students dropped off dramatically after the early thirties. Finally, only about 2% of the students were 50 or older.

	Numbers of Students		Total
Ages	Male	Female	
1-19	38	59	97
20-24	202	415	617
25-29	391	585	976
30-34	164	195	359
35-39	71	61	132
40-49	53	47	100
50 plus	19	35	54
ND			181
TOTAL	938	1397	2516

An analysis of students by zip code for Winter and Fall Terms suggested some interesting things about where the students are coming from. While the largest number came from Capitol Hill--31% in Winter and about 30% in the Fall--as in other areas of this report, we find more involvement from people in other parts of the city. At the beginning of the year 14.5% of the students were coming from South Central, 11.9% from Southeast, 9.4% from the near West Side and 7.8% from the East Side as well as from other parts of the Metro Denver area. (For map of areas and more detailed analysis see Appendix B, Chart 1.)

Teachers are also coming increasingly from all over the city. Although Capitol Hill continues to be the neighborhood that produces the most dfu teachers--40.8% in the Winter, 40.0% in the Spring, 35.4% in the Summer and 37.0% in the Fall--teachers are coming from all over town and from the neighboring municipalities. Next to Capitol Hill, the most teachers are from the South Central area which produced nearly 18% of the Summer teachers and nearly 14% of the Fall Term teachers. (For details see Appendix B, Chart 2.)

PART II NOT INCLUDED.

Annual Report

Rick Mareske
Communiversity
Kansas City, Mo

Spring 1978

Communiversity was started by the All Students Association in 1970 to serve the alternative education needs of UMKC students and the Kansas City community. To date over 40,000 people have taken Communiversity classes in a wide range of topics such as How to Start a Small Business, Auto Repair, Yoga, Science Fiction Literature or Alternative Energy. These classes are all taught by volunteers. Its purpose is to make the resources of Communiversity and UMKC available to the Kansas City community and to provide UMKC students access to community affairs and as a supplement to their formal education.

WHO PARTICIPATES?

Communiversity offered 40 classes the first semester. Since that first semester over 3,000 courses have been offered, with 46,000 course registrations (See Chart #1). Traditionally 40% of Communiversity's participants have been UMKC students. Communiversity continues to serve the same amount of UMKC students but community participation has grown to an extent where they represent nearly 70% of total enrollment today. Over 2,000 UMKC students are served yearly. Participants come from all over the metropolitan area to enroll in classes. The greater percentage of enrollees live in the midtown and UMKC area. The current trend in increased participation is in South Kansas City and the Shawnee Mission area. Some participants live as far as Independence, Belton, Grandview and other outlying districts.

CONVENERS

Volunteer members of the community convene the classes by sharing their ideas and skills with others, using both non-traditional and traditional teaching methods. It is the conveners role to develop the structure within which the learning process can take place. Some courses maximize everyone's participation causing a free exchange of personal resources.

The majority of conveners are area business persons, UMKC students and community service workers, but conveners represent a very wide cross section of the population (see Chart #2). Examples of conveners from the last semesters include a UMKC student leading a guitar class, a Black & Veech engineer convening a solar energy class, a couple who are employed during the day as business persons lead a parenting course, the current mayor has taught a class on how to be a mayor.

COURSES OFFERED

The topics of Communiversity courses change with the times. Many trends in topics of interest have come and gone. These have been reflected by Communiversity course offerings. While 'Crafts and Skills' courses have continued a steady increase over the last eight years,'Peace Studies', begun in 1970, no longer exists in the catalog. The 'Women's School' no longer exists as a seperate entity although courses for women are found dispersed throughout the catalog. The latest trend is toward courses on personal development and growth (listed under 'Me and You'). UMKC Counseling & Testing department offers many of these courses in cooperation with Communiversity. (See Chart #3)

In the last year Communiversity offered a series of courses on alternative energy called 'Kansas City & The Future' in which area energy experts participated. Two new categories have begun this summer: 'Health' (Weight control, fitness and preventive medicine) and 'Community' (courses offered in cooperation with local community organizations and agencies.)

ROOMSPACE

Communiversity classes take place all over the city, in community centers, churches, banks, on the UMKC campus, out-side campus ministry houses, and in the homes of many of the participants. Having the courses spread out all over the city provides an opportunity for participants to acquaint themselves with the various communities and increases participation from outlying areas. (see Chart #4)

VOLUNTEERS

Communiversity serves nearly 6,000 people per year with a paid staff of only one full time director and one part-time assistant. Compared to other free universities Communiversity would be considered highly understaffed if it were not for the well developed volunteer staff. Public relations. throughout Kansas City have been sufficient to the extent that over 600 Kansas Citians donate their time and services to the program. Volunteers convene courses, make posters, distribute catalogs, and register participants. The cost of running such a program without volunteers would be well outside the means of Communiversity.

584.01

Office Manual

Linda Marie Scearce
Seth Horowitz
Free U. Staff
Penn State University

1977-78

The office manual can save a lot of time and needless effort in streamlining your operations. By having set procedures for your routine tasks, you can get them done quickly and properly without wasting time thinking about it all over again each session.

The Free University at Penn State has been working on an office manual for over a year now, and it grows every month, portions being added, some being revised, etc. Generally, the coordinator carries it around with her or himself so as to make sure it gets used and just doesn't sit on the shelf. Then, when a new idea strikes, it gets put down in the manual quickly. This makes the manual a living, constantly changing, and useful item for the running of the free u.

Here are some of the things that can go into the office manual:

1. staff job descriptions and duties
2. registration procedures (Penn State even has a map of the registration room so tables, chairs, posters are put up the same way each time.)
3. Long range planning goals and ideas.
4. Publicity timetables and charts of media organizations
5. Lists of good contacts and people.

You could incorporate your publicity manual and your staff transition guide into an office manual.

The office manual has proven useful for several free u's, and as long as it doesn't become outdated, can be a daily guide to more efficient operations.

LONG RANGE PLANNING

CHARACTERISTICS

1. Comprehensive
2. Directional
3. Influences Present
4. Flexible
5. Dynamic Process

TERMINOLOGY

1. Ideal Goals - anchor points, philosophy, etc.
2. Operational goals - concrete ideas from ideal goals.
3. Objectives - specific, measureable attainable, within operational goals.
4. Action steps - work segments
5. Performance Review and Appraisal - regular basis
6. Strategic Planning - aquisition, use, and disposition of resources
7. Tactical Planning - objectives on short range, detailed step by step development of resources.

PRINCIPLES

1. Planned planning
2. fact-finding and analysis
3. Continuous process
4. Influenced by participants in programs and community
5. delineation of specific objectives
6. Flexible and adaptable
7. Coordinated plans
8. Reviewed and changed annually
9. simple process
10. minimal paperwork

PLANNING STAFF

1. Who
2. Responsibilities
   a) develop planning process
   b) provide guidance through the process
3. monitor and coordinate process
4. Gather and analyze data concerning goals
5. Develop organizational strategies
6. Find the problems in the plan
7. Maintain the linkage of planning resources.

* Taken from Long Range Planning for Free U's.

Center for Participant Education
Tallahassee, Florida

584.11

CPE Office Manual

The first version of the CPE office manual is several years in the making. Drawing upon the experiences of staff people who have weathered many CPE storms, this office manual should help immeasurably to the future of CPE.

Many might argue that the manual goes somewhat against the grain of CPE's anarchistic roots. However the manual was drawn up because of deficiencies the staff has found in our past. This manual hopes to (I) give all newcomers an immediate idea of what CPE is all about and how they might fit into our overall program and (2) clearly delineate and structure responsibilities so that one or two individuals are not forced to carry all the load.

CPE views this manual as a further sign of the maturation, growth and institutionalization o f itself in both the college and the community. The staff feels it is nothing short of remarkable that the caliber of our program is what it is with all the confusion and in-fighting that has characterized its past. This manual hopes to alleviate this problem and further increase our efficiency and thus, our effectiveness.

This manual shall be extended to all CPE volunteers and staff. Along with reading Rick Johnson's "The Turbulent History of CPE", everyone involved in the office will have a good idea of where CPE is coming from and where it is going.

584.12

Nuts and Bolts of CPE

Why was CPE set up?

-CPE was set up in 1969 when a leftist, progressive slate of students won control of the Student Senate. Part of their overall platform was education reform. Hence, the grounds for CPE were established.

Where do we get our money?

-CPE is funded by Activities and Service (A&S) fees from Student Government. A&S fees are a certain percentage of tuition.

Who administers CPE?

-The Student Senate picks five students per year to serve one-year term on the Board of Diractos. The Board's functions are to pick a Director, approve all CPE classes and programs, and administer the expenditure of funds. In other words, it is the governing force of CPE.

What does the Director do?

- The Director is responsible to the Board for insuring that CPE runs successfully. The Director hires two staff members (Assistant Director and Office Co-ordinator), oversees the total program and works intimately with Student Government.

What does CPE do?

-Essentially, two things predominate CPE purpose. 1) We have classes. 2) We have programs.

Who can teach a CPE class?

-Anyone can. Last year more than 100 people taught over 400 classes.

Who can take a CPE class?

-Anyone can.

What are CPE programs?

-These are special events which feature various progressive themes. Music, Politics, Ideas, Sports ...there aren't many topics that we haven't covered.

-Where does one find out about CPE?

-Basically, our catalogue tells our story.

When does it come out?

-Four times a year.

What is the charge for taking a class or attending a program?

-Nothing. All activities at CPE are free because of the A&S fee guidelines which prohibits charging to students. CPE is your only

PROCEDURE FOR THE CLASS COMMITTEE

Structure: Chairperson to be voted by committee. The members are either volunteers, and/or Board members, and/or staff.

Role: To act as a liason between staff and instructors. This group recommends to the board and staff what classes should be approved or disapproved.

DUTIES

I) To solicit instructors and continue to work with them to make certain there is a line of communication between instructors and staff.

2) Develope and perform advertising campaigns each quarter for class instructors.

3) Find out what classes students want and find instructors for those classes.

4) Do mailout each quarter to instructors.

5) Type up instructor mailout sheet each quarter.

6) Work with instructors on getting supplies for their classes.

7) Organize once a year meetings with staff and instructors (Winter)

8) Organize and handle registration.

9) Recommend approval/disapproval to staff and Board.

I0) Chairperson duties:

A. Organize committee
B. Make sure it meets regularly
C. Take care of space reservations with Krentzman
D. Take care of business with Goldhagen and with the Director

II) Meet once a week.

I2) Organize annual Springtime CPE Fair at the Reservation.

I3) Set up table early in the quarter in the Union courtyard to find out what classes students want.

Files

Editor

Spring 1978

You don't have to have secretaries and huge metal filing cabinets to have files. In fact, you don't even have to be a stuffy status quo bureaucracy. Files are storehouses of exciting information; past history, future plans and today's business. They are essential for running a future oriented group.

Files do these things for your organization:

1. improve your operations and way of doing things by letting you look at them on paper and analyze them;
2. plan for the future by telling you about the past;
3. train new people and excite others about your activities.

In order to start your files, all you need is a cardboard box and some file folders. For your people file, you only need some index cards and a rubber band.

Keep all essential matter that is explained well and is clearly written on file. Throw paper away that isn't intelligible or is pertinent only to the moment. Make sure these are organizational files, not your personal ones. They need to stay put after you've gone. If you want things for your personal collection, xerox them and take them home immediately.

WHAT TO HAVE ON FILE

I. HISTORY AND PHILOSOPHY

a) old catalogs
b) news releases and pictures
c) statements or term papers on free u. philosophy

II. OPERATIONS

a) teacher file - present teachers, past teachers and their topics
b) the session calendar
c) room locations
d) registration forms and procedures
e) class evaluations
f) enrollment statistics
g) registration cards for the preceding session
h) catalog distribution points
i) catalog specifications - printing information

III. ORGANIZATION AND ADMINISTRATION

a) finances - copies of budgets, proposals

b) publicity - a whole file in itself (see under publicity (460) section)

c) scrapbook - news clippings, flyers, notices

IV. TRAINING

a) other free u. catalogs

b) Free U. Network "FUN News" newsletters

c) other publications from FUN

d) other training and technical assistance articles

Here is a suggested file folder system:

OLD CATALOGS
FREE U. HISTORY PHILOSOPHY
TEACHERS
ROOMS
SESSION CALENDAR
CATALOG
CATALOG DISTRIBUTION
REGISTRATION
PUBLICITY
EVALUATION
ENROLLMENTS
FINANCES
SCRAPBOOK
OTHER CATALOGS
FUN NEWS
TECHNICAL ASSISTANCE

The second aspect of your filing system is the people file - people you may want to contact at some point in time. Keep names, addresses, and phones of people at hand. Some people on file may include: board of directors, advisors, newspaper and radio personnel, possible funding agents, educators, other organizational leaders, government officials.

Finally, files should not collect dust. This "top secret" information should be available to everyone, and particularly your total staff should be encouraged to use the files.

Managing Alternatively

In the past it would have been impossible to have a workshop on "management techniques." As Dennis DuBe puts it, "There is a conditioned reflex for free u. leaders to shiver at certain words." One of those words is "management."

But in the last few years free u's and learning networks, those experiencing growth, and those just trying to stabilize a smaller operation, have begun to see management as a key concept in building a solid organization. The question now, therefore, is not whether management techniques are important- they are- but what kind of techniques and organizational structure can preserve an alternative and human service oriented organization.

The Management Techniques workshop by Bob Lewis of The Learning Exchange in Evanston, Illinois, and Dennis DuBe of the Community Free School, Boulder, Colorado, took folks a long way in a short time to facing the issues of management and structure.

THE EVOLUTION OF ONE MANAGEMENT SYSTEM

Bob began by giving a history and perspective of The Learning Exchange. Started in 1971, The Learning Exchange has grown phenomenally. At the same time, it has seen other learning networks start and fail.

In the last six years, 69 learning exchanges were started, and only 16 are still in existence. Why do so many organizations fold? asked The Learning Exchange people. What is needed to make an organization stay two, five, or 10 years from now? WHAT MAKES AN ORGANIZATION RUN?

Three items were given: 1. money, 2.communication, and 3. management. With money, front money or short term money must be raised, plus a long term plan. In communicating, the learning exchange has to compete with ads, large corporations, charities, and others trying to vie for the public's attention. How you get the word out is important. And finally, management. How does it work? Even with money and good publicity, an organization needs management.

Bob looked at his staff for characteristics that would give a hint as to the kind of management that would work. The staff was multi-talented, creative, with high human concerns, a definite set of values, and anti-structure. The anti-structure aspect is a problem.

The evolutionary process of The Learning Exchange is a good example of how an organization- free u. or learning network- runs up against the management problem. In 1971, The LEX had an amorphous structure. The staff saw themselves as 'educators,' not 'managers.' They were good at communication and linking people. In the first year, The LEX had 1,000 calls; the second year,2,000; the third, 8,000. That led to the second structural phase, that of a group.

The folks who ran The Learning Exchange got together and talked over concerns, plans, finances, and operations. But agin, growth in the service pushed the LEX to a new structural phase, that of the management system. While many on the staff felt that a management structured system would be counter to the human values of the LEX, the overriding concern was to serve the Chicago community and provide a quality learning network.

TAKE THE TRAIN

One of the most beneficial ways to restructure the organization and build in good operating techniques, was to look at businesses and ask if there is anything that businesses are doing that might have relevance to what The Learning Exchange does.

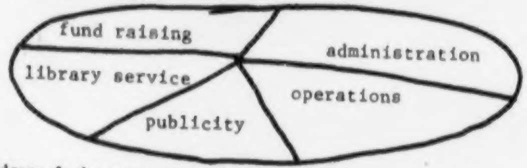
Although Bob didn't mention it in the workshop, one anecdote about The Learning Exchange is an ingenius example of how an alternative organization can tap a resource for little or nothing and make it fit into the alternative scheme.

Bob, along with Denis Detzel, another LEX founder, looked for a corporate executive to provide some free advice and information on running organizations. As executive time costs thousands of dollars and is at a premium, Bob and Denis found a high powered executive who worked in Chicago and lived in Milwaukee. Instead of asking for time during the day or paying large consulting fees, Bob and Denis asked the executive if they could ride the train home with him a couple of times.

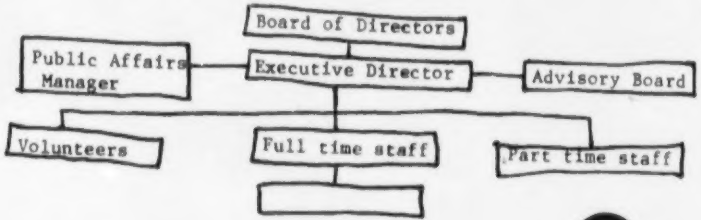
So The Learning Exchange founders rode the train to Milwaukee with the executive, all the time asking him questions and pumping his mind about management and other business techniques. Then they rode the train back to Evanston, mulling over and debating what they had heard.

With that maneuver, they combined the best ingredients in problem solving: a) getting advice from a remarkably able source; b) devising an offbeat and unique way of approaching problem solving; c) obtaining consulting advice for little or no cost; and d) providing a time frame to review and discuss the consulting input.

The next thing Bob did was to break down The Learning Exchange system into sub systems, to outline the different functions for the organization, and to ask how this all hangs together. They came up with this break down:



The break down led to an organizational chart for The Learning Exchange, which looks like this:



At the first, the staff felt uncomfortable with this admittedly "top-down" structure, but soon accepted it because it got the job done. The structure then led to other management procedures to help that structure run smoothly. These included two staff meetings a month, at which each staff member would plan the next two weeks of activities, report on the past two weeks, and make decisions.

The staff writes plans for the coming two weeks, and a report of the past two weeks, each one being VERY BRIEF! In this way, the staff communicates with each other, and there is accountability for getting the work done. Each staff member knows what should be done in the next two weeks based on the staff member's plan, and a measure of achievement of those plans can be gauged.

One concern Bob highlighted was the future of the organization. The leader has to build in a mechanism so that the organization is around after the leader has left. The most critical aspect in staff transition is to document activities and operations down on paper. Systems, procedures and training should be written up.

The process of moving from a group of folks "who make things happen" to a management system that can handle finances, growth and the demands of the public, is not easy. Talking to business people helps, so does osmosis, or just absorbing concepts and an orientation for management.

But some people will not be able to adjust. The Learning Exchange lost half its staff at one point in the transition. But whatever kind of management system, it is clear that alternative organizations will need to develop some type of system to deal with its success.

PLANNING

Dennis DuBe took up the question of how to plan an organization for the coming year and to reanalyze its operations.

A. The first step is to sit down and ask, "What are we supposed to be doing?" This is the most difficult step, to put on paper the organization's goals.

B. Then, ask how to accomplish those goals. Challenge every assumption about how you presently reach your goals. Is the catalog the best way to achieve 'educational freedoms,' one of the Community School's goals? Are classes?What about a large staff?

C. After your goals and ways of reaching those goals are evaluated, you need to do exercises in planning ahead.

Alternative organizations have always operated with 'crisis management,' according to Dennis. "It is a time honored tradition in free u's to operate by putting fires out," he noted. Rushing from fire to fire, with no calm spots, is the way most free u's operate. "It is very painful to do, and alien to our ideas about life, but we need to plan ahead."

As an example, Dennis told how Community Free School planned its calendar on when they wanted to start classes each term, then backing up and defining dates for registration, course descriptions, etc. This plan now gives the free u. a clear vision of what has to get done when. It avoids having two or three big events crash in on top of each other, like putting out a catalog, moving the office, and holding a benefit dance all in the same week.

BOOKKEEPING

An essential element in the operation of a sound free u. or learning network is to have a good bookkeeping system. Whether you are dealing with $100 a year or $100,000, good books can keep you humming, both financially, and organizationally.

Dennis said that professional advice is worth a lot. Get a CPA or some other professional bookkeeper to donate time (its tax deductible for the corporation or business) and help you set up the books. Good books are especially critical during times of staff turnover or when there is a 'rat' in the works, according to Dennis.

STAFF MORALE

A staff has to be supported financially and emotionally, said Dennis. Many free u's don't want to make that commitment to their staff. "You can reduce a good staff to quivering hulks, loading duties upon limited income upon lack of support," says DuBe. "Free u's are often guilty of asking too few people to do too much inefficiently and for free." That burns out many a good person.

The staff needs to receive adequate salaries and adequate emotional support. The Denver Free University found many ways to support their staff in addition to the moderate salaries they receive. Some ideas: equal decision making authority, equal pay, a full month's vacation, a travel allowance, free classes for the staff, teaching classes, four comp. days a month, and the four day work week.

CONCLUSION

While there was much discussion about developing hierarchical structures for alternative organizatioons and the possibility for a management system to stifle the creative energy and "occasional inspiration" that made the organization in the first place, both Dennis and Bob summed up their presentations by saying, IT CAN BE DONE.

A management system can be instituted to deal with the problems of a growing or stabilizing operation without becoming a stale, established institution. How each organization structures itself to deal with the situation is up to them, and has to be worked out differently for each situation.

But alternative organizations cannot continue to spend all their time arguing about how to make a decision, because the ones who suffer are the participants. The management techniques workshop, led by Bob and Dennis, gave free u. and learning network leaders a positive framework in which to approach that challenge.

# # #

continued from page 3

Goals were set for the next five years of the free university movement. These included seeing the number of free u's and learning networks expand, the numbers of people participating growing, a national staff of the Free University Network becoming a reality, and a long term financial plan for sustaining the Network being forumulated.

Over 100 people from 40 organizations attended the conference. The content of the workshops will be released as part of further F.U.N. NEWS issues as well as being included in the Free U. Manual to be published July 1, 1978.

Management Systems

586.11

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Manhattan, Kansas

Summer 1978

Ten years ago, University for Man was begun by a group of students and faculty from Kansas State University who were concerned with the issue of lifelong learning. At that time, the students most intimately involved with the establishment of UFM were close friends, most of whom lived in the same co-op house. The main "organizational structure" was that which was a result of close friends living and working together to achieve a common goal, and at that time, it was sufficient to the need of the organization.

As UFM evolved, it became successful even beyond the expectations of those early founders. In ten year's time the number of participants exceeded 12,000 per year; a grant from the federal government supported a state outreach program involving some 20 rural Kansas communities, and financial support from Kansas State University, United Way and other grants supported a staff that had more than trebeled since UFM began. UFM was successful, unquestionably so, and that was the problem.

The informal organizational structure held together by the glue of social interaction was no longer adequate for a staff that now consisted, not only of close friends living together communally, but of 15 people, many of whom were brought on staff to carry out special tasks or to organize special projects supported by grant funds. UFM's programs had increased significantly in number and complexity and the burden of "accountability" to outside funding agencies, combined with increased expectations from the local community and other growth factors, placed considerable stress on the organization.

Clearly, the informal basis of operation had reached the limit of effectiveness and a new organizational structure had to be developed. There was general agreement by all staff members that a new structure was needed. The exact nature of the new structure, however, was a subject of much debate. A primary and very legitimate concern was how to use structure as a tool without becoming tyrannized by it. It was recognized by all that one of the most attractive aspects of UFM was its lack of rigidity and bureaucracy. Freedom from the red-tape syndrome fostered creativity and rendered UFM highly responsive to community needs. These capabilities of UFM needed to be preserved.

A second important concern arose when staff members began to fear that the result of a more formal organizational structure would be a traditional, hierarchical, impersonal working environment, removing responsibility from staff persons and placing all decisions in the hands of one or two designated "directors". For an organization that had operated according to an almost totally decentralized model, the fear of losing autonomy was very strong. Consequently, many early discussions were tense and not very productive.

It became evident that procedure for discussing organizational structure needed to be presented to the staff and accepted by the staff before discussions could profitably proceed.

A committee of two was charged, by the staff, with developing a proposal for consideration by the whole group. This committee felt that the following ingredients were key to any proposed groundrules for proceeding:

1. The process should be open to input from all staff members
2. Issues should be circulated in writing well in advance of discussion so that each person could have time to review any proposals and to suggest changes, additions, etc.
3. Focused discussions on key organizational issues should be carried out allowing the opportunity to identify major concerns

The entire process from discussion to proposal to adoption and implementation required about six months to complete. It was carried out in the following way:

I. The staff recognized the need for an organizational structure to serve the following needs:

1. facilitate planning
2. aid in decision making
3. prevent conflicts over jurisdiction
4. prevent duplication of work
5. enhance communication

II. Development of the organizational structure addressed the following areas:

1. defining tasks and activities UFM must carry out
2. define subgroups of the organization and responsibilities of each
3. establish relationships among all subgroups so that each group and individual is aware of responsibilities

III. Time was designated each week to discuss a pre-announced set of organizational issues and a timetable for completing the entire process was established.

IV. Commonly accepted groundrules for proceeding were developed and approved by staff.

V. Various types of organizational models were examined and a modified "management by objectives" model was selected as most appropriate for UFM. The following areas were considered important for discussion and decision making:

1. Goals and objectives of UFM
2. Goals and Objectives of subgroupings of UFM
3. Decision making, communication channels, leader roles
4. Individual Job descriptions
5. Corrective action (how to correct problems in job performance)
6. Training and self development
7. Implementation
8. Periodic reviews

VI. Each area was considered by the staff in discussions focusing on issues circulated in writing in advance. No decisions were made at these discussions. Their purpose was to allow for identification of issues and to provide the opportunity for each person to make comments and suggestions. From these meetings proposals were developed for decision making at a future time.

VII. After discussion of all organizational issues, further groundrules for decision making were developed and agreed upon by the staff. each proposal for decision making was circulated in advance and time was allowed for staff to respond with written amendments. This was necessary in order to maintain a focus for each discussion and to avoid rehashing earlier discussions. It also allowed those with specific concerns time to resolve them and make proposals based on compromises worked out before meetings, saving considerable time. VIII. Decisions were made on each item and the system was implemented. Provision was made for review of the system and correction of deficiencies after six months of operating the approved program. Additional procedures will be developed, under procedures similar to the above, to facilitate implementation.

Although some modification of the organizational structure may become necessary, based on inadequacies identified through experience, the general feeling of the staf upon completion of the process of developing the system is that it is one which is fair, useful and acceptable by all. And the end of the management system procedures, it was clear:

- what the goals of the free u. are
- who decides what and how
- how much power the leaders have, and how much the entire staff has
- how to disagree with or appeal a decision
- how to decide what tasks go to what person
- what each person's job description is
- how to fire a person

The process of developing the system was itself a valuable experience for the group, and through that cooperative effort, many organizational difficulties were resolved.

586.31

PAUL BERNSTEIN
LEW BOWERS

Democratic Organization and Management

Editor's Note: This article is excerpted and reprinted with permission from Communities *magazine (see Spectrum), and consists of extracts and elaborations from a course as co-taught at the New School for Democratic Management July 17-29, 1977. Although it is written for and addresses alternative businesses (eg. food coops), we feel that the content is of sufficient relevance to alternative human services that references to "business" can simply be substituted with "agency."*

• • • •

Our objective is not to transform cooperative workers into bureaucrats, but rather to: help people realize the importance of management activities in their organization, TRANSLATE traditional management concepts into relevant terms, show that organizational structure can be chosen to fit the job at hand, create within members of alternative businesses a much greater sense of organizational options.

Paul Bernstein teaches sociology at the University of California, Irvine, and presently is on a leave of absence as a consultant to IGP, a worker-controlled insurance company in Washington, DC. Lew Bowers studied organizational theory at Yale, practiced it as a member of the collective of the New Haven Food Coop (13 paid staff, 5,000 members, $1.5 million annual sales) and presently is staff for Center for the Quality of Work Life in Washington. They met in SF to co-teach and did fine.

We cannot solve your organization's problems, only you can do that. What we can do is give you a perspective from which to define the problems and generate a choice of solutions. We want to help you all become problem definers and solvers for your communities and businesses.

PLANNING

In mapping out a way to reach the objectives, the collective inevitably gets involved in a process of planning. In many cases, when planning is introduced, it encounters strong resistance from some collective members. There is a mystique around planning. It seems very abstract and involves a lot of jargon. It is perceived as a foreign or imposing concept. Planning is often not a legitimated role (planning will always be subordinated to daily operations if it is not protected). Planning can also be a class and gender issue. Planners are traditionally middle-class white males (like your authors). Planning as we know it relies heavily on the logical problem-solving skills little boys are encouraged to excel in.

The only answer for some of these problems is to be aware of them. When introducing the concept of planning into the organization it is important to remember that this raises issues that may have some very strong negative images. If they are not aired in the beginning, they will eventually undermine the planning process. But there are some specific steps that can be taken to speak to some of the resistance: Don't start with a grandiose plan. Start with some small plan which has a clear money-making or -saving effect and which everyone buys into. This allows people to experience the concrete results of a planning effort.

At other times, the reluctance to plan stems more from a prior failure to achieve consensus on purpose and goals. In our view, without planning, an organization leaves itself open to monetary pressures from outside as well as within, and then is likely to confuse and frustrate its members. The organization will no longer be a tool but becomes a problem against which members will batter their heads (and emotions) daily.

Even organizations which haven't yet accepted the basic value of planning have occasionally found it necessary to resort to when, for existence, the need for a large expenditure has suddenly arisen. A food coop may find its six ancient refrigerators just aren't keeping things from spoiling anymore and a major purchase has to be contemplated. Or a newspaper collective must seek new space because the present small building it rents has been sold.

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Without planning, decision making is usually a response to crisis, requiring a speed which often makes consultation, much less consensus, seem utopian. Planning is really a process which prepares for careful decision making, and with care, the appropriate degree of democracy and participation by those affected can be selected.

ORGANIZATIONAL STRUCTURE

Many collectives feel they have very simple structures: an elected board of managers, perhaps, or a workers' council, plus a few work-team captains or coordinators. But this is only the formal or official structure. There always is also some hidden or implicit structure (not purposely hidden to fool anyone, but hidden in the sense that we are unaware of it). These implicit structures grew up gradually, naturally, out of people's actions accumulating day by day, never by a formal decision to establish that structure. An example would be a consumer-owned coop, whose formal Board is elected by the owning members. But real knowledge from day-to-day operations is in the hired staff. The Board relies on the staff who really may therefore have more influence than most consumer-owners on many issues. The formal structure has the Board making the decisions; in reality the staff makes many of the decisions.

The point is that one particular structure is not right for all businesses — or even for the same business throughout all its years. The collective should feel free to change the structure to respond to the needs and real functions of the product or service they are creating.

DECISION MAKING

Many alternative organizations suffer from an almost dogmatic commitment to make every decision by consensus. Group decisions on how to arrange the canned vegetables shelf and chaotic spur-of-the-moment meetings to decide what to tell the landlord, who is on the phone, are not made-up examples.

Rather than depending on any one form, such as consensus, the decision making structure can be chosen in relation to the type of decision (see chart). Three major perspectives from which to evaluate a decision are: 1) the quality or rationality of the decision, 2) the acceptance of the decision by others and their commitment to executing it, 3) the amount of time required to make the decision.

The key to effective decision making is information. The quality of a decision is in direct proportion to the amount of pertinent information available. It is absolutely backwards to give a group authority to make a decision if they don't have adequate information. Alternative organizations often get torn between the right to make a decision versus the ability to make that decision.

The basic question is: who should make what decisions? There are no definitive answers, but here are a few rules of thumb:

— A decision should be made by the smallest group that can reasonably make that decision. Large groups take forever, waste time, frustrate people, lead to people spacing out. Minimize large group decision making.

— Decisions require preparation. A committee (the smallest group consistent with different perspectives being represented) can be delegated to gather information and make the decision and then bring their decision to the larger group for ratification. This is a great time-saver.

— Some tasks have inherent limits on the number of people that can be effectively involved. Writing, for example, because of the need for careful wording and consistency.

An alternative organization should decide on the basis of what information is needed; how much commitment is needed from others to implement, how much time is available, which decisions should be delegated to committees, which require the whole staff, and which require some larger group like customers or members.

Because of our values and principles, most alternative organizations favor decision making by consensus whenever possible.

Different decision making modes excel in each of these aspects. Autocratic is the fastest. Consensus elicits the greatest commitment. If they have sufficient information, a minority probably makes the highest quality decisions.

It is important to define what we mean by consensus. It is not a license to filibuster. It is not permission for one person to tie up an entire group selfishly or needlessly. It is simply the process of

RELATIVE MERITS OF VARIOUS DECISION-MAKING FORMS

INDIVIDUAL					**GROUP**
A	**B**	**C**	**D**	**E**	**F**
Autocratic (one person makes final decision)	Consultative (Autocratic with advice from others)	Minority (those with special interest)	Majority (voting)	Consensus	Unanimity (everyone totally agrees)
Positive Fastest, good in crisis	**Positive** fast, more input	**Positive** decision by *experts*	**Positive** most people are familiar with the process can be used with any size group	**Positive** better decision, promotes synthesis of ideas, elicits more commitment, all opinions aired, consistent with *alternative* ideology	
Negative Less likely to be best decision, less likely to be accepted	**Negative** takes more time, low chance of acceptance and commitment by others	**Negative** all points of view not necessarily heard, not necessarily representative	**Negative** issues become personalized win/lose mentality, lack of commitment by losers	**Negative** takes a long time, group must have basic agreement, progress can be blocked by one person, works best in smaller group, can end up operating on lowest common denominator	**Negative** almost impossible to achieve with more than 2 people

WHAT WORKS

- define the group that is to make the decision
- defining when the decision is in fact made
- separation of operational and policy decisions (operational decisions will take all the available time, if allowed)
- consensus in groups where there is basic trust and commitment
- delegate the decision to the smallest group that can feasibly make decisions
- use small task forces to make decisions and have large groups ratify
- everyone who is involved in making decisions must have adequate information
- deal openly with interpersonal issues or they will sabotage your process
- agreeing on what evidence will let us know if we need to reconsider the decision
- tabling the decision when necessary
- setting a time-frame for consensus
- agreeing on a back-up mechanism in advance

WHAT DOES NOT WORK

- everyone taking part in every decision
- consensus in large groups that do not basically agree or know each other
- decisions without information
- rubber-stamping (ceremonial ratification of all decisions)
- avoidance, do not put off tough ideas (unless it is to let people cool off if emotions are running high)
- no problem definition, leads to everyone solving their own concept of the problem
- decisions without clarity on implementation
- making important decisions when tired

This is a potential problem. This consensus model holds that the group cannot move on until everyone agrees to move on. At this point it is necessary to back off from the ideal model into the nitty gritty of reality. It is not necessary for every member to agree with the decision, but it is essential for every member to decide for themselves when to move on. The group cannot override any specific person, only each person can override him/herself. A possible scenario would be where you strongly disagree with everyone else in the group. After many attempts at rational persuasion neither the bulk of the group nor yourself have changed position. At that point you have to weigh the value of continued opposition. You may be correct and the group is wrong, but they cannot see that and you cannot seem to show them that. In such a case your decision would be to state your objections clearly, ask everyone to keep them in mind as more data comes in, and agree to move on. You might also want the option of re-opening the issue at a later time. Or the group might put you and a person who understands the other side of the issue together on a temporary committee to work out a new proposal for the group to consider. Or you might decide that the issue is not important enough to take up any more of the group's time.

In any of those cases you would allow the group's needs to supercede your own personal needs. In order for consensus to work, group members need to be invested in the group, really want it to work. They must see the continued work of the group as valuable, and in a deadlock situation they must weigh this value against further attempts to change people's minds.

> *Rather than having no leaders, our vision is to have everyone be a leader.*

In some situations a deadlock may occur within a group because of different analyses of the issue. There may not be enough evidence to change anyone's mind. It then might be possible to proceed with the *majority* analysis and agree upon what further evidence for the *minority* analysis would be necessary to re-open the discussion, if it should become available. That makes it not so much a win/lose situation as given our current evidence we have made this decision, but X, Y and Z, if they occur, will cause us to question our analysis and re-examine our decision.

Most deadlock situations are, however, mixed up with a set of emotions. If the root of someone's objection is their personal dislike for the proponent of a particular position, then hopes for resolution are virtually nil until those personal issues can be addressed. For consensus to work, the group must be able to identify and work out emotions and feelings. The group must learn to deal with all levels of conflict, personal as well as ideological. If this does not happen, then those unaddressed feelings will continually block progress.

So as a last resort, safety mechanism, the collective should establish a back-up decision making method if consensus can not be reached in some pre-determined length of time. This could be agreement to switch to a 75/25% vote, for example.

LEADERSHIP

What is a leader? What does s/he do?

To diagnose leadership in your organization, ask the following questions:

- who puts in longer hours (these signify greater commitment)?
- who understands all the jobs?
- who has been around the longest?
- who works with the books?
- who chairs the meetings?
- who does the landlord ask for?
- who deals with supplies?, the bank?
- who brings emotional issues out into the open?
- who keeps in contact with everyone on the staff?
- who learns new jobs first?
- who are perceived by the outside as key people?
- who goes outside the organization for training?

These behaviors create an image of leadership. In many alternative businesses, there is an unconscious conspiracy against leadership. This is because leadership is viewed in the conventional stereotype of control and power; the ability to compel, dominate or gain obedience. Leadership is denounced and criticized because there is a norm of equality and equal power.

Many aspects of leadership cause us trouble. Often the founders of an organization are in unique leadership roles. They are often locked in patriarchal and matriarchal roles with the group, even when they actively reject such roles. Another problem is having unequal sums of money invested in the enterprise causing a basic leadership inequality.

continuously clarifying the efficacy of a particular alternative until everyone agrees that the group should proceed to planning for the implementation of the chosen alternative. Again, it is not everyone agreeing 100% with the favored alternative. It is foolish to predicate decisions only on that kind of unanimity. Consensus really only works in groups where there is substantial agreement. It will not work in a situation where life-long enemies are brought together to make a decision. It is process based on trust.

Problem definition is the crucial step in any decision making process. The process of consensus is that as a problem gets defined, group members lay out their opinions about alternatives. These alternatives get tested as other group members respond to ideas, laying out their support as well as their reservations. It may be advisable to go around the room and allow everyone 2-3 minutes to air their view. It is important to give everyone space and let less assertive participants be heard.

This is the stage, hopefully, of a growing consensus. This can be manifested by the statement of a proposal. A straw vote is another very good way of checking where differences lie within the group. After such a straw vote the usual procedure is to ask each of those persons in the *minority* to state their objections. At this point a crucial verbal dialectic takes place between proponents and opponents of the particular alternative. Possibly the objections are integrated into the original proposal through some kind of compromise. Or possibly the opponents gain converts from the statement of their objections. Then they move from being negatively-oriented to framing their own proposal.

It is important not to let positions and stances be epitomized by people. We are trying to decide on issues, not on personalities. Keep everyone loose. Have people try and argue the other side if possible. The most difficult problem at this point is people not listening to each other. So it is important for people to constantly restate what they heard the other person saying.

The basic dynamic is for the group to constantly push for clarification around differences. This clarification of differences and subsequent persuasion, compromise, or synthesis goes on until every member of the group either feels comfortable with the alternative, or perceives that further discussion on this issue would be fruitless.

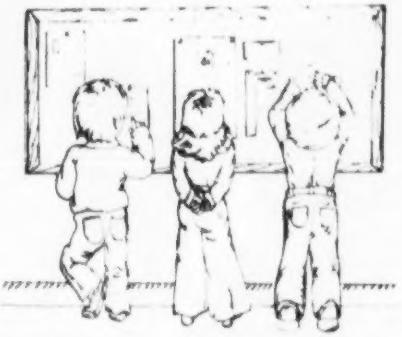
Voting is a means of choosing one alternative from several. Consensus building on the other hand is the process of synthesizing elements together. It is ideally the synthesizing of the ideas of every member of the group into one decision. We see it as a higher level decision making process than voting. By higher level we mean not only that it will achieve better solutions, it will also promote the psycho-social growth of group members and of the group as a whole.

Voting implies a certain model of human nature. People are seen as antagonistic. It is a win/lose model. Some people inevitably lose and sulk away until their next chance to get back at the winners and become winners themselves. Voting is based on the will of the majority, or whatever fraction is chosen. It is in essence a quantitative mode.

Consensus is based on a different theory of human nature. People can work together. People can bridge distances and synthesize contradictory ideas. People are able to peacefully talk out their differences and reach mutually satisfactory positions. It is the opposite of voting because it is qualitative. One person's strongly held beliefs can sway the entire group. No ideas are lost. Each member's input is valued as possible solutions.

> *. . . alternative organizations are engaged in social invention, creating ways for society to order itself and be productive at a new level.*

Consensus has one other valuable aspect. The goal of every decision making process is not just to decide on a solution, but to carry out that plan of action. Without subsequent action, decisions are totally hollow. This is often overlooked. You see this phenomenon in parliamentary democracies where one party gains control, wins the vote, but is paralyzed from taking any effective action because their majority is too small. It has been shown that a person's commitment to any decision is in proportion to their sense[illegible] ownership or investment in that decisi[illegible] Consensus attempts to develop investment from all members of a group, not just a majority. If you are involved in a decision where it is necessary for all members to conscientiously carry out whatever is decided, consensus is the best way to promote it.



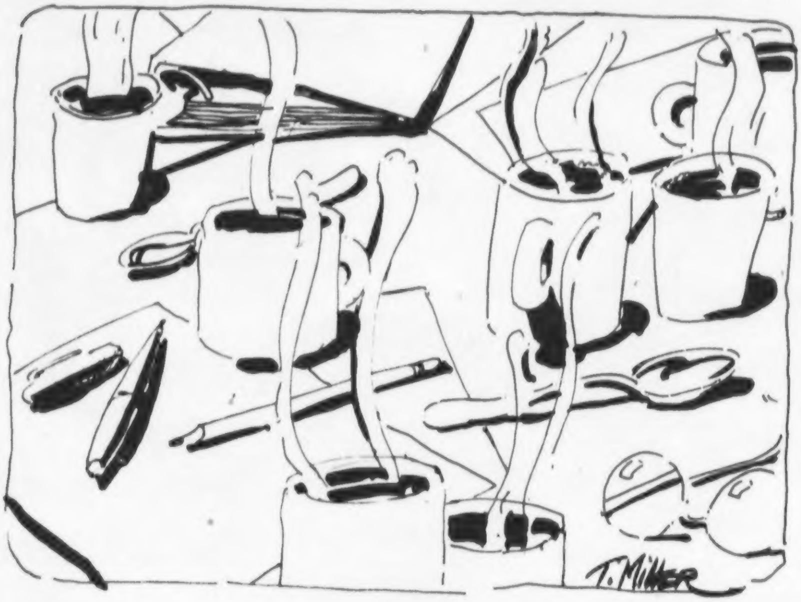
There are a number of real and poten[illegible] problems with a consensus model [illegible] decision making. Achieving consensus should never be covert or assumed. Consensus must always be checked in a direct manner. Otherwise it can become a much more repressive situation than voting.

There seems to be an upper limit on the size of group that can successfully utilize consensus. What is the largest group in which people can really listen to each other, share ideas and develop trust? It clearly depends on the nature of the group. We have operated in groups of thirty where consensus was effective, and with good group discipline it should be possible with larger groups.

One of the variables in the size of the group is the time it takes to reach consensus. Consensus clearly takes more time than a simple vote. But the added time can be viewed in relation to the increased understanding each member of the group will have about the issue and the increased probability of the decision being carried out; longer decision time but shorter implementation time.

But the greatest problem with consens[illegible] is the possibility that in the extreme, [illegible] person can block the whole group. The group will be paralyzed, stymied on that issue. This is clearly tyranny of the minority.

Effective leadership requires effective follwership, and vice versa. The role of effective followership entails such behaviors as respecting the rights of others, realizing when not to talk, and sensing when continued argument is counter-productive (not bad disciplines for leaders, either). In many cases, the leader/follower relationship degenerates into one of dependency — power is taken from the followers by the leader (and given by the followers to the leader) rather than having the group's energy focused and multiplied by the leader and returned to the group.



At the extreme, the more charismatic the leadership, the more potential for either achievement of the group's purpose or subversion of the group's energy. Accountability is always the question, and clear agreements can help both the leaders and followers simply exercise different aspects of participation.

Rather than having no leaders, our vision is to have everyone be a leader. To do that we need to take advantage of our *natural* leaders as teachers. Leadership is power, and that means the ability, whether physical, mental or moral, to act. We need to move from the idea of a leader to leadership as a resource of the group, just like money, bookkeeping or a truck.

Leadership involves providing necessary information, influence/inspiration, future-orientation, teaching (especially about power) and coordinating. The goal is to understand leadership as a role which any number of people can play. The collective needs to define it, share it, and reinforce it whenever it appears.

Together, we are in the throes of hammering out a new style of leadership. Our new style is an amalgam of traditionally masculine traits like aggressiveness, initiative, attention to task with more traditional feminine proclivities like responsiveness, service and more attention to affect and process. In our collectives we are building a new model of what might be called *androgynous* leadership.

GROUP CONSCIOUSNESS

Working effectively in meetings may depend ultimately on an elusive quality some people call *group consciousness*. Becoming aware of the good of the whole helps people to reach consensus. It helps the individual to choose his or her participation more carefully. And the experience of group consciousness — when all are working *in tune* together as an autonomous person — can be one of the highest thrills of cooperative work.

There is no quick way to acquire this awareness. It comes from being focussed in the present moment, opening up to where others are at that moment, recalling the purpose of your being together, and having the confidence that a group vibration can take place. Certain communities are exploring this space and evolving a procedure for utilizing it deliberately. Work groups at Findhorn, Scotland, for example, take a few moments of silence together to focus on their common purpose before beginning their tasks.

CONCLUSION

Obviously, the management of alternative businesses is still a place for further discoveries. By adding human and political aims to our businesses we have chosen a more difficult path than conventional businesses. Their narrower goals of profit and mechanical efficiency allow them to rely on methods of specialization and obedience we prefer to avoid. The cooperative methods we add are still being refined and perfected. In a sense, all people in alternative organizations are engaged in social invention, creating ways for society to order itself and be productive at a new level. Therefore, each of your experiences is important to add to the collective wisdom. Just as this course evolved out of the hard-won experience of many alternative organizations, it would be valuable to hear from you, now, on what in this article squares with your experience and what needs to be corrected, refined, or added to. Please feel free to write us about your experiences, c/o *Communities* magazine.

New School for Democratic Management
256 Sutter St.
San Francisco, Ca. 94108

The New School for Democratic Management seeks to provide a unique kind of practical business and management training based on principles of democracy in the workplace. It offers courses and is developing programs in four areas:

1. Business Problems of Alternative Enterprise, with courses designed for neighborhood clinics, food and housing coops, worker and community owned factories, and other community based and cooperatively controlled organizations.
2. Leadership Training for Restructured Workplaces, aimed at traditional businesses and corporations that are experimenting with greater worker participation in decision-making roles.
3. Industrial Democracy and Union Administration
4. Democratic Management in the Public Sector

Reading List

SUGGESTED READING LIST

1. **No Bosses Here: A Manual on Working Collectively**, 1976 (Vocations for Social Change, 353 Broadway, Cambridge, Mass. 02139)
2. **Alternatives in Community Mental Health**, 1975 by Gordon D. Holleb & Walter H. Abrams (Beacon Press, Boston, Mass.). Chapters 6 & 7 present a very enlightening *life-cycle of alternative organizations*.
3. *Dilemmas of Democracy* by Joyce Rothschild-Whitt, **Working Papers for a New Society**, Fall 1976. Hard choices faced by contemporary collectives.

Conditions Facilitating Participatory-Democratic Organizations by Joyce Rothschild-Whitt, **Sociological Inquiry**, Vol. 46, No. 2, 1976 (pp. 75-86) A more detailed look at the same experience.

4. **Synergic Power: beyond Domination and Permissiveness**, 1974, by James H. and Marge Craig (Proactive Press, P.O. Box 296, Berkeley, Calif. 94701). Inter-personal power for co-operative uses, to co-create rather than dominate.
5. **Constructive Criticism: A Handbook**, 1976, by Gracie Lyons (Issues in Radical Therapy Press, O.O. Box 23544, Oakland, Calif. 94623). A manual on evaluation processes.
6. **How to Conduct a Meeting**, 1977 (cassette tape by Bay Area Radical Therapy Collectives Distributed by New School for Democratic Management, 256 Sutter St., SF 94108, $3.50). Gives procedures for clearing out feelings such as interpersonal resentments and $3.50). Gives procedures for clearing out feelings such as interpersonal resentments and fears that might interfere with an effective, honest meeting.
7. **Workplace Democratization: Its Internal Dynamics**, 1976 by Paul Bernstein (Kent State University Press, Kent, Ohio 44242). The experience of larger democratic companies.
8. **Management**, 1974 by Peter Drucker. (Harper and Rowe, NY). Comprehensive andperceptive analysis of traditional management techniques.
9. **Industrial Democracy: the Sociology of Participation**, 1968 by Paul Blumberg (Schocken Press, New York). Studies of conventional businesses experimenting with democratic processes.

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Program Evaluation

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Herington, Kansas

Fall 1977

EVALUATION OF A COMMUNITY EDUCATION PROGRAM

Evaluation of a program is often left out of the community education process. Evaluation is hard to do; it is a sensitive process; it may bring out weaknesses in the program. However, if properly done, a yearly evaluation can be a big help to everyone involved.

Your program evaluation can either be done informally or formally, orally or in writing. The important thing is that you look at each one of the aspects of the program and make fair but critical (both positive and negative) statements about it. That, along with suggestions for improvement, can be a big help to a program.

An evaluation time should be a time for review of past successes, suggestions for improvement, and new plans. It shouldn't be a harsh time when people and mistakes are criticized. If the program has a serious flaw, it is a convenient way to set things straight and pursue a new path. If the program is lagging, it can be a source of renewed energy.

Following are two different kinds of evaluations. The first is a program evaluation. It concerns everyone and everything connected with the program. The board, coordinator, and even participants should help with it. The second evaluation is of the program coordinator, and should be done by the board.

Please consider these points and questions carefully. Evaluate and rate the program. Rating and comment sheets are attached. Remember, constructive criticism and helpful comments and suggestions are best. Be sure to comment on strengths and weaknesses of the program and evidences of improvement. Leave the rating sheet anonymous. If you wish, sign the comment sheet. When completed send the rating and comment sheets to the Advisory Board Chairperson. Once the ratings are tabulated, the Board Chairperson will give a summary rating report on the program along with the comment sheets.

(1) Recruitment of Course and Project Leaders

Does the program feature a wide variety of topics and a diversity of individuals participating as leaders? (That is, do class topics range a broad spectrum,... for example, from crafts and hobby courses to art and music classes, to political meetings to personal growth groups, to sessions in woodcarving, mechanics, and welding or other skills? Other areas might include: health, foods, earth, business ... depending upon the nature of the community, and the interests of the people. Also, are the leaders fairly representative of all sectors of the community...young and old; schooled and unschooled (and knowledgable); well to do and less well to do; minorities; in business, public service, etc,; handicapped? and so on.

(2) Brochure layout and design

Is the brochure visually attractive, relatively free of typing and grammatical errors, and generally pleasing and effective? Is the artwork appropriate and well done? Might the layout and design used be improved? If so, in what way? What other styles of artwork or print might be attractive?

(3) Coordination within the Community

Is the coordinator and board in contact with other clubs/groups/organizations to maximize program participation and eliminate needless and wasteful duplication?

(4) Public Relations

Does the program work well with local media persons? Is information delivered on time? Is it readable and complete? Is class registration publicized well? Is coverage of program activities and projects good? Are all channels of local media used?

(5) Record Keeping

Are enrollment statistics kept up to date and easily accessible? Is there a good card file or listing of leaders and subjects? Are the budget and financial affairs in order?

(6) Distribution and Registration

Distribution and Registration (Cont)

Is it easy for target area people to get a brochure? Are the brochures widely distributed? Is registration easy and convenient for community members? Is the process fair with regard to limited classes?

(7) Leader Workshop

Does the program make people feel welcome to the Leader Workshop and the Community Education Program? Are the coordinator and board aware of the history and philosophy of community education and is this related to the leaders in some way during the workshop? Are the class leaders made aware of different styles of learning and leadership through the coordinator and the sharing of their own experiences with the group and/or by the use of media materials during the Leader Workshop? Does the coordinator entertain questions and queries of the leaders and answer them to his/her and their satisfaction? Are class arrangements and policies (regarding keys, space, and materials, etc.)made clear to the leaders during the workshop?

(8) Special Projects

Is Community Education thriving and active in community affairs beyond it's brochures of courses? Is the program involved in initating community projects and or assisting with the projects of other groups which respond to community issues and needs?

EVALUATION OF A COMMUNITY EDUCATION PROGRAM

RATING SHEET

Evaluation for period beginning ___________ and ending __________________

1 2 3 4 5 (1) Recruitment of Course and Project leaders

1 2 3 4 5 (2) Brochure layout and design

1 2 3 4 5 (3) Coordination within the Community

1 2 3 4 5 (4) Public Relations

1 2 3 4 5 (5) Record Keeping

1 2 3 4 5 (6) Distribution and Registration

1 2 3 4 5 (7) Leader Workshop

1 2 3 4 5 (8) Special Projects

Please rate the Community Education Program on each of the eight categories using the following scale:

1=Excellent
2=Good
3=Adequate
4=Needs Improvement
5=Unacceptable

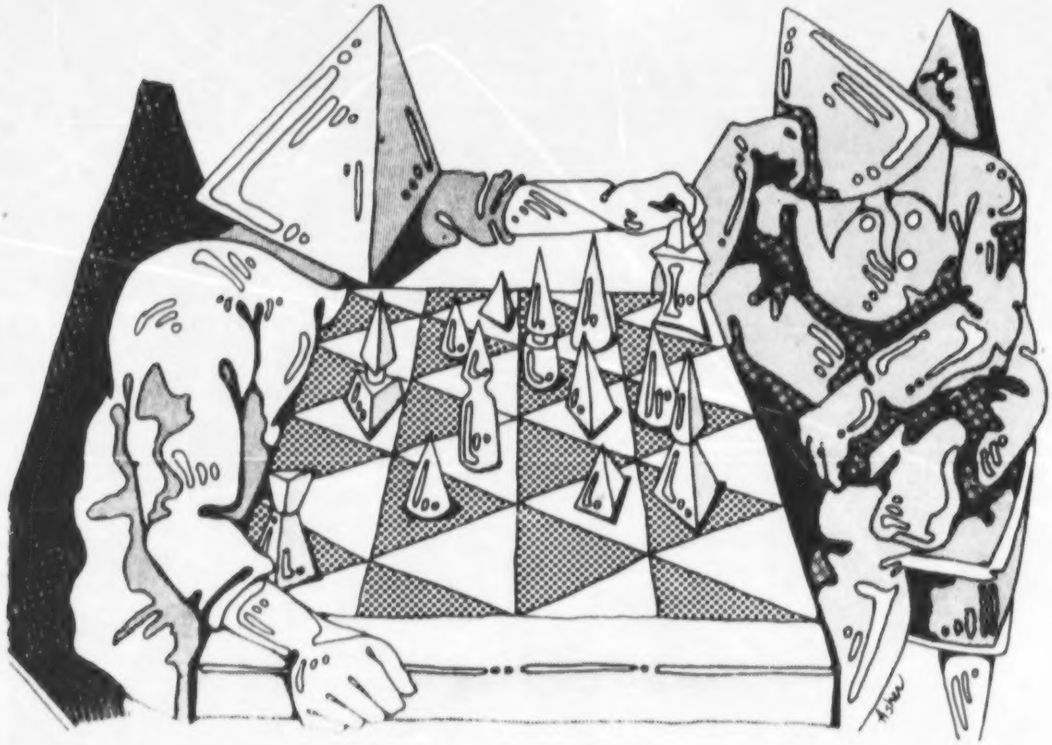
EVALUATION OF A COMMUNITY EDUCATION COORDINATOR

Here are sample guidelines and questions that might be used to evaluate a community education coordinator. Please note that any competency, for which a coordinator is evaluated, should be included in the job description.

From the outset, then, applicants and employees are made aware of the skills and talents that a good Community Education Coordinator should have (and seek to develop further) to be effective on the job. They are also made aware of the duties and responsibilities of the job and the basis of evaluation for the position. Of course, evaluation should be an ongoing process. These guidelines can be used as often as desired by the board or the coordinator to do a self-evaluation.

For the Board, it would be wise to make a formal evaluation of the coordinator three times a year during the first year, to be sure he/she is faring well and the program is progressing steadily.

If an outside supervisor were monitoring the program for the first year, then a formal evaluation would probably be done just once a year. Of course, each board can set it's own standards for a passable performance.



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WRITTEN EVALUATION OF A COMMUNITY EDUCATION COORDINATOR

Comment Sheet

Be as exhaustive or as brief as you would like to be.

Do consider the areas of duty and responsibility sighted and the questions asked. Make your comments and suggestions helpful to the coordinator.

Use another sheet or other sheets of paper as needed.

(1) Recruitment of course and project leaders
(2) Brochure layout and design
(3) Coordination within the Community
(4) Public Relations
(5) Record Keeping
(6) Distribution and Registration
(7) Leader Workshop
(8) Relations with advisory board and co-workers
(9) Special Projects
(10) Other Comments

Signature If Desired ______________________________